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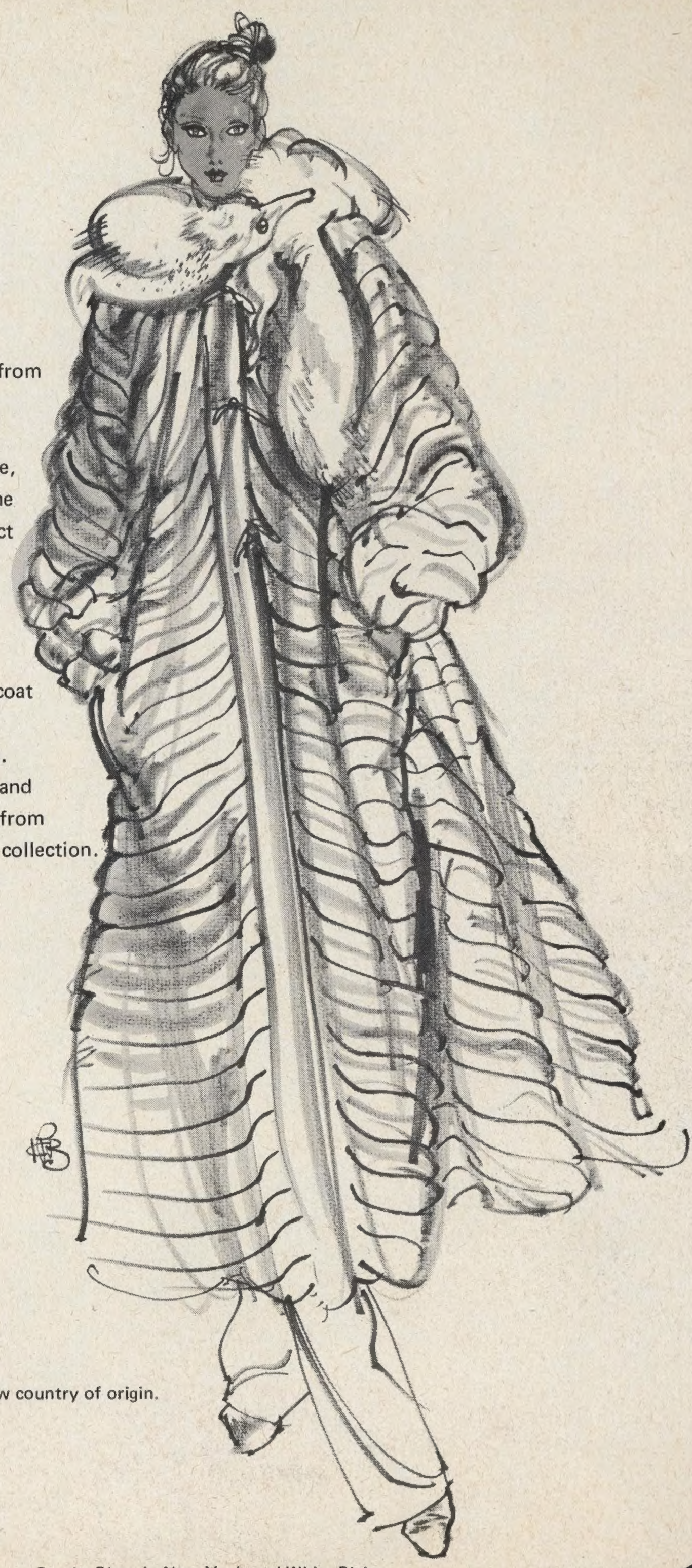
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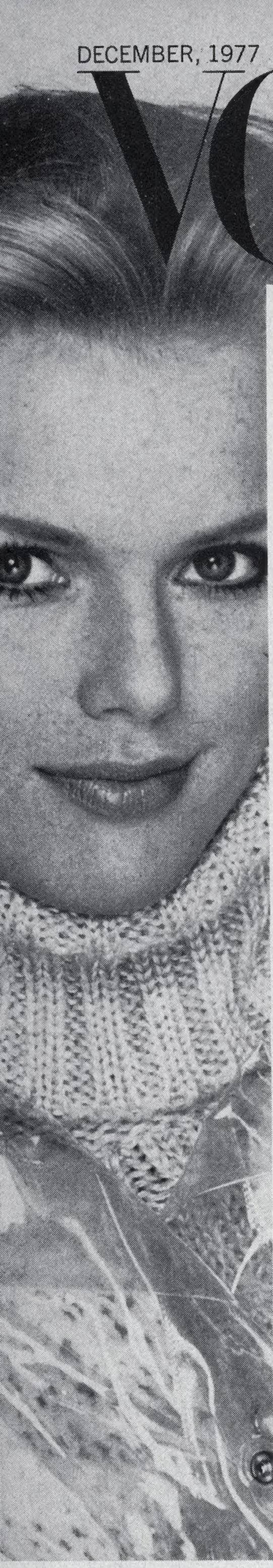
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DECEMBER, 1977

(INCORPORATING VANITY FAIR)

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BEAUTY ON OUR COVER The soft, blushing colors that make this season's new makeups so appealing. Here, on Patti Hansen, warm berry-pinks from the Estée Lauder palette: Wood Plum and Antique Mauve Eyeshadows, Spicerose cheeks, and Frosted Flame lips glossed with Polished Bronze (more, pages 216-219). Ariella did the makeup; hair, Marc Pipino of Pipino-Buccheri Salon. FASHION One of the joys of winter—sensational ski/weather gear from Courrèges: his plastic parka and big turtleneck sweater—both in cotton-candy pink! (Another look on page 194.) Photograph, Patrick Demarchelier.

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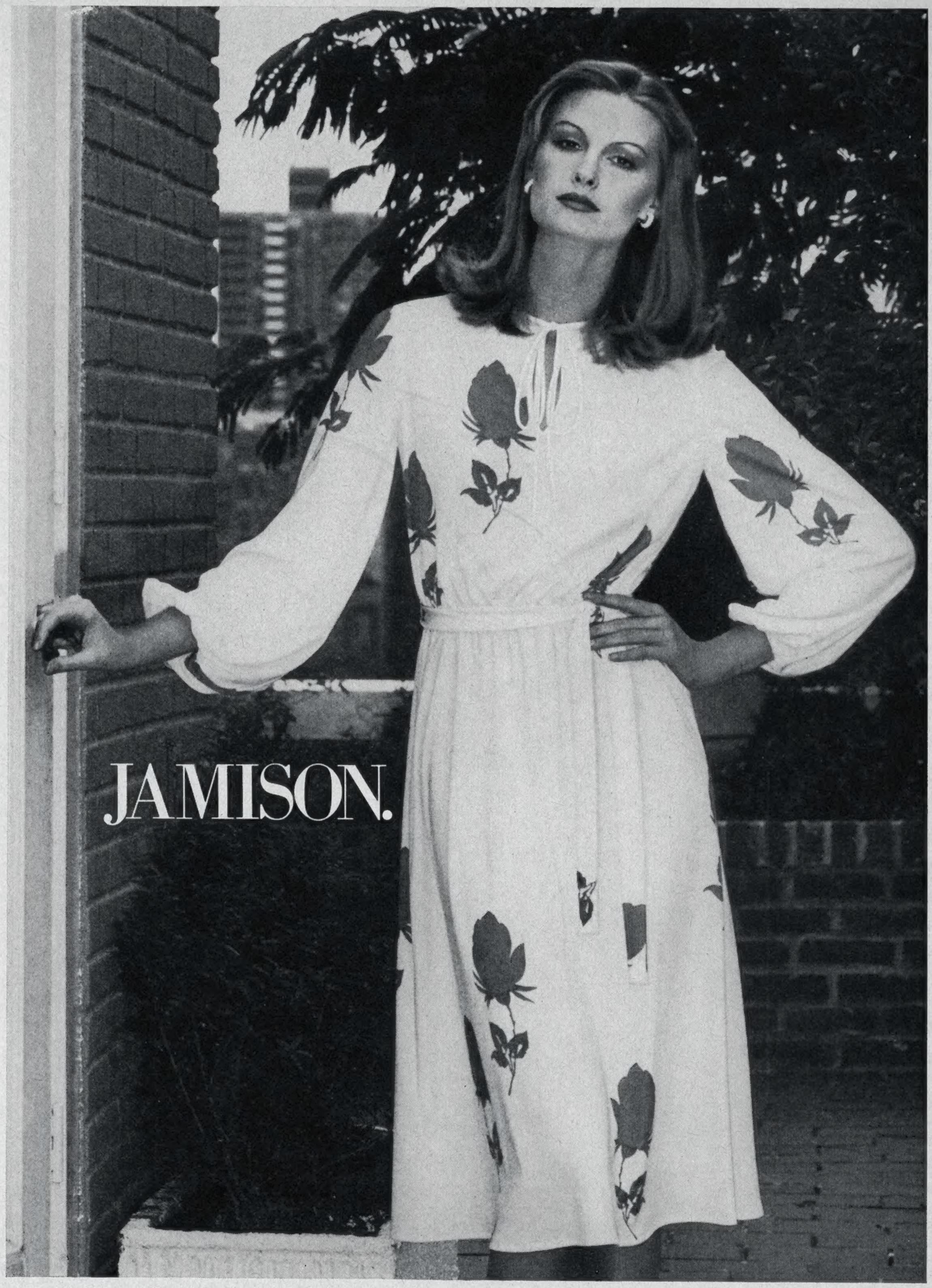
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You Write Us

Jeans out, thirty in

Once in a great while, someone comes along and hits the nail right on the head. I am referring specifically to Mara Wolynski's article, "Thirty: not a dirty word anymore" [October Vogue].

Ms. Wolynski's article echoes sentiments which have been knocking around in my own head these past few years. As a twenty-three-year-old now faced with the glare of the imposing REAL WORLD (which appears at times to be a monster after four years of tripping on a euphoric drug, namely College), I was impressed with Wolynski's ability to unveil a few universal truths about the Achilles's heels that seem to be attached to the boots worn by our peers. Indeed youth WAS on our side back in the 'sixties and early 'seventies, and we needed only to whimper a bit in order to have our smallest whims satisfied.

You're right, Ms. Wolynski—back then it was nifty to pooh-pooh the Establishment, which we all did, without tact or eloquence. How embarrassing it is now—looking back at the impudent fools we were.

Yes, the reign of the teenage tyrant has seen its last sunset. Now we all want high-powered jobs and Cartier watches. Since Getting Back to Nature didn't work, we're trading in our denim for three-piece grey flannel suits and wondering why the hell the "older generation" has the audacity to doubt our credibility now that we've "grown up." . . .

Cynthia Gullion
Farmington Hills, MI

Whether to admire Castro

The article on travel to Cuba ["Jazzing into Cuba"] that appeared in your September issue made me think that it was indeed a pity Mrs. Kathleen Tynan, the author, didn't get to see one very typical sight in Cuba today: the hundreds of jails where, according to Castro's own admission, tens of thousands of political prisoners languish in subhuman conditions for the sole crime of not sharing in the "almost universal admiration the entire population has for their all-powerful leader."

And how universal this admiration is we will know only when free elections are held

(Continued on page 90)

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PEOPLE ARE TALKING ABOUT...

fashion

A little leg and some new flirtations . . . what the President wore . . . unendangered luxuries . . . Paris bookings . . . snuggling down with King Tut

What with all this disco-ing and jogging, there are a lot of great-looking legs going by these days—and women who aren't afraid to show them. Natural result? A new move toward more feminine, sexy, body-conscious dressing—standouts this winter and inevitable, come spring. A new flirt in fashion—with fewer layers, more skin, sheer, soft fabrics. And legs, everywhere—out from under thigh-high slits, especially at night; deliberately indiscreet, in wrapped skirts that open when the woman moves; hugged by tighter, narrower, closer-to-the-body pants. . . . Along with legs, watch, too, for the fanny: like the South, it's bound to rise again!

When Harry Truman claimed, "The buck stops here," he wasn't talking about buying fashion. But then, he hadn't seen this winter's resort wear collections, where versions of the "Harry Truman shirt"—short-sleeved, open-collared, in prints that go far beyond Hawaiian tourist—are cropping up everywhere, by designers as divergent as Ralph Lauren (his boasts a neat shawl collar) and Stephen Burrows—working in un-Harry-like crêpe de Chine. . . . If your dark, heavy December wools are weighing you down, try out some small surprises: a layer of bright T-shirt, a peep of ruffled white petticoat, a classic man's muffler—in an unserious pastel . . . Elton John may be bagging his $100,000 collection of glasses frames for contact lenses; but there's, evidently, a growing—if less public—group of people ready to invest in glasses. One manufacturer—Revue Optics Co., of Stamford, Connecticut—reports they can't keep their $1000 model, blond tortoiseshell frames, in stock. These tortoises are the real thing, of course, but not endangered. . . .

●●●

Green—not with envy, but as the new neutral: from nearly black to khaki to chartreuse, it works as an accessory, an updater—or just as a respite from the mid-winter black-and-brown blahs. . . . Is there life after Ultrasuede? Yes, and it's back to Roots—meaning real skins—chamois, antelope, the thinnest, softest suèdes. They add texture and sensuality and are good bets to become the new all-season "fabrics" for both men's and women's dressing.

Everybody's got coat troubles this year—even fashion editors. "All this freedom of dressing," said one, "creates a problem when it comes to coats. The only women who are in great shape this season are the ones who never change what they wear." Jackets, shawls, serapes, ponchos are partial solutions, but they're going to leave a lot of women out in the cold come January. What's the answer? Look for some endless burnooses and strange Lawrence of Arabia getups this winter—and a healthy rise in long johns sales.

●●●

Does the prose match the clothes? . . . In Paris, couturiers Yves Saint Laurent, Issey Miyake, and Sonia Rykiel are all taking time from their boards to work on Their Books. . . . They must have met in the elevator, some time: While Saint Laurent, Rykiel, and Karl Lagerfeld are newly nudging into the luxury lingerie market, John Kloss—whose nightgowns, invariably, have populated half the lingerie departments of America—is about to break into daylight with his first sportswear collection this spring. . . .

While King Tut's road show of burial riches is pulling in record crowds at U.S. museums, talk of some Egyptian-influenced fashion is pyramiding—results to be seen next spring. Kayser-Roth, the sleepwear and lingerie people, are making, perhaps, the most remarkable "Egyptians": a line of King Tut nightgowns. No resemblance to mummy wrappings. . . . When you think of "bag ladies," the last women who'd come to mind would be Betsy Bloomingdale, Deeda Blair, Dawn Mello. But they're all fans—and clients—of Rafael Sanchez, designer of lacquered, deeply colored rattan handbags, and just part of the boost that's made Sanchez's business triple since last June. . . . Not exactly your neighborhood tailors, but doing an equally run-off-the-feet business are new entrepreneurs Fernanda Niven (daughter-in-law of David) and Charlotte Hambro. They're selling made-to-order (in Hong Kong) women's shirts: you send in a favorite-fit shirt and they have it copied in a Sea Island cotton or silk. . . .

Uniforms . . . Army-Navy surplus: they've found their time, in '77; and what once was either a revolutionary statement or a cheap-cheap way of dressing is turning standard fare. Duffel jackets, paratroopers' pants, parkas are selling everywhere, from boutiques in Beverly Hills to department stores in Memphis, Pittsburgh—even Macy's—to such major outlets as the Unique Clothing Warehouse or Reminiscence in N.Y.C. Why surplus? Fun, partly; but also a desire for quality: U.S., German, French, Israeli armies make their clothes to perform, and they make their clothes to last. And the best that's made, fortunately, isn't always a matter of price—just expertise.

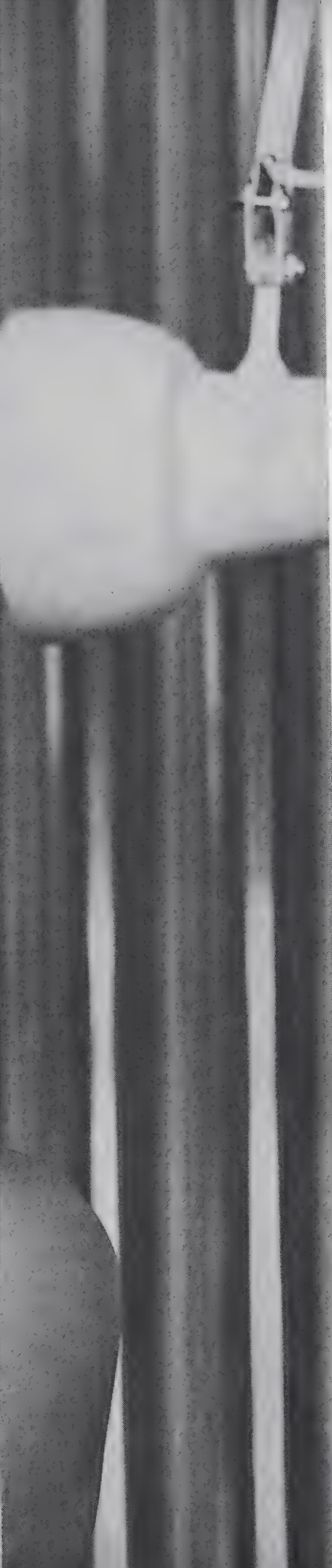
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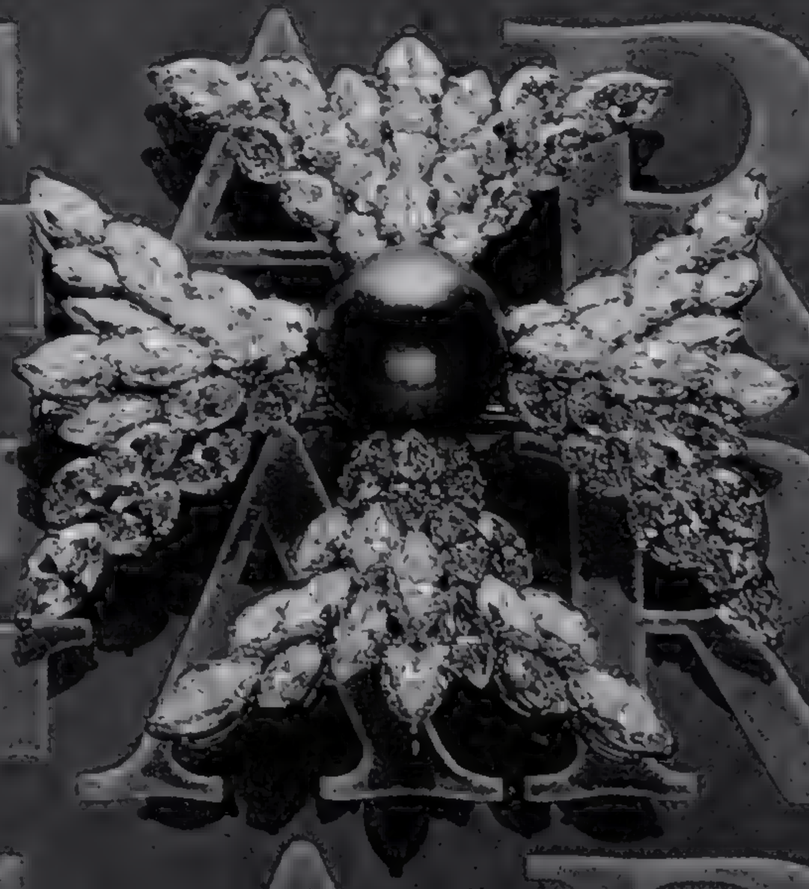
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WHAT'S NEWS

A step-forward movie for women...TV sugarplums... Betty Ford's show...a fat, fairy-tale of a romance... bitchy, compelling letters—between friends

Movies

By Rex Reed

The Turning Point
Directed by Herbert Ross, starring Shirley MacLaine, Anne Bancroft, Mikhail Baryshnikov, Leslie Browne

Last month, there was *Julia* and *Looking for Mr. Goodbar*. This month, there is *The Turning Point* to continue the refreshing progression of new movies focusing on the lives of women. *Turning Point's* setting is the mysterious, glamorous, and backbreaking world of ballet. Shirley MacLaine is Deedee, a retired ballerina who now runs a dancing school in Oklahoma City. When her former company plays a two-night stand in town, old envies and recriminations resurface in the form of Emma (Anne Bancroft), an aging prima ballerina who is Deedee's best friend, secret rival, and godmother to her teenage daughter Emilia (Leslie Browne). There are tears in the potato salad at Deedee's opening-night party; Deedee realizes what she gave up for marriage and middle-class life.

There was a time Deedee might have achieved greatness, but Emma got the ballet that was designed for them both and Deedee got the things most women covet—a husband, a home, a future insured against loneliness. It was never enough. "You got pregnant," says Emma. "And you," answers Deedee, "got nineteen curtain calls."

The Turning Point has an uneven screenplay by Arthur Laurents that borders on slick, television soap opera; but it also has two great performances by two great actresses, and it has the ballet. I can name, on one hand, all of the meaningful films with ballet themes; *The Turning Point* goes deeper, into an investigation of the dance world itself: The choreographers who don't want stars to dance their emotionless works of purity and form, the ballerinas who are getting too old to keep up the pace, the bad feet, the lonely life, the pain, the long hours and poor pay—this is the world Herbert Ross explores with perception and love.

As a former dancer-choreographer, director Ross knows his subject well. As a former prima ballerina, Mrs. Ross (better known to balletomanes as the great Nora Kaye) knows her job as executive producer and technical adviser even better. No two people could have put dance on film with the same passion and sensitivity.

And while it scrapes away the scar tissue of the dancer's world, *The Turning Point* also catalogues an impressive and extravagant record of dance. There are (to mention only some): beautifully choreographed excerpts from *Swan Lake, Giselle, Sleeping Beauty;* musical passages by Duke Ellington, Prokofiev, Tchaikovsky; dances executed by Mikhail Baryshnikov (who also makes a formidable acting debut here, playing a Russian dancer who romances his way through the rest of the company's hearts), Suzanne Farrell, Marcia Haydee, Martine Van Hamel, Peter Martins; choreographed movements by George Balanchine, Frederick Ashton, Alvin Ailey, all gorgeously photographed by Robert Surtees. There is almost too much splendor to digest in one sitting.

Turning Point is, unmistakably, one of the year's most ambitious entertainments. When the actors get their chance, MacLaine radiates honesty, Bancroft seethes with self-assurance and power. Both of them make you feel the stark truth about age as the dancer's enemy. The tragedy is that the ballets go on forever, but the mortals who dance them don't. How both women face the turning points in their lives and learn to live with the cards dealt them forms the core of the film's simplistic dramatic content. But the dancing in *The Turning Point* is so charged with passion that the acting seems almost like a subplot.



Pete Turner

Young ballet pro Leslie Browne, left, and star Mikhail Baryshnikov, right, make romance—and their first stabs at movie-acting—in Herbert Ross's "The Turning Point"

Books

By Allene Talmey

The Sun and the Moon
By Niccolò Tucci (Alfred A. Knopf)

Scandalously opulent, deceptive, extravagant, this fat fairy-tale of a romance in Rome has an irrepressibly vital force. It is also marvelously witty, comic, civilized. Within nine days in 1902, the story unrolls to tell of the love between a young, married, bewildered, sexy doctor (the Sun), mayor of Laterza, a specialist in poverty and Dante, and a fabulously rich, beautiful, pale married woman (the Moon) in the sequined top of Roman society.

An eccentric novelist, Tucci is given to long, shapeless stretches of delight. Part of that pleasure comes from the enormous number of his characters: the profligate Russian mother of the pale beauty, the beggars on the Spanish Steps, the whores, the intellectuals, the French Cardinal, the internationals, the mistresses, the lovers, the chambermaids, the Italian *advocats,* the retinues of lunatics, sane about money. A lover of words, an analyst of character, especially Italian, Tucci is an illuminist; here, an astronomer of ironic power.

Coming into the Country
By John McPhee (Farrar, Straus and Giroux)

"Earth, this is God. I want all you people to clear out before the end of the month. I have a client who is interested in the property." That is on a sign in the office of Robert Weeden, a wildlife biologist, now state policy development and planning director in Juneau, Alaska. His work is the management of vast lands in Alaska, a state with fewer people than Denver, Colorado, on acreage encompassing one-sixth of the area of the United States. What Alaskans fear, for the most part, are grizzly bears and the Federal government. To explain that is the fascinating burden of John McPhee's book on Alaska. It is fresh, spirited, exciting.

Divided into three parts, the book gives McPhee the chance to describe a long voyage down a wilderness river by kayak and canoe, to experience a hunt, by airplane, for a possible site for a new State capital, and to go into the country of the Upper Yukon to visit trappers, gold miners, Indian villages. McPhee has an understanding of the deliberate seekers of solitude, the couples in their wilderness cabins, the politicians in Anchorage and Juneau, where the traffic jams and immature slums often are covered by snow. He has, moreover, a deep feeling for the land, for the nuances of fishing, for the life of the Indians. A marvel.

Tennessee Williams' Letters to Donald Windham: 1940-1965
Edited by Donald Windham (Holt, Rinehart and Winston)

These are the bitchiest letters since the letters that Old Dog Tray might have written to Lassie. With extraordinary candor,

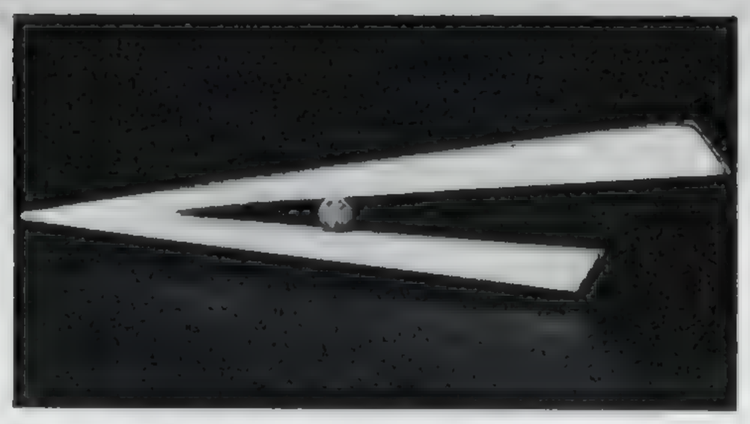
(Continued on page 36)



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WHAT'S NEWS, WHAT'S COMING

they bare Tennessee Williams' troubles for twenty-five years with money, sex, his plays, his illnesses, his lovers, and his family. Since these letters are only by Tennessee (Windham kept them, while Williams lost the answers), they are supplemented by Windham's expressive and sharply critical footnotes. His introduction is a dilly. Stuck like juicy sultanas into the letters are funny, cruel, small, continuing portraits of Williams' friends: W.H. Auden, Truman Capote, Lincoln Kirstein, Carson McCullers, Gore Vidal, and others.

At the center of the book, however, comes a throbbing self-portrait of Williams—beset, happy, oblivious, careless, punch-drunk from writing, restless, improvident, and, as Windham says, both irresistible and in need of protection. When the two men first met, Williams had just come North, had one eye clouded with a cataract, and walked to the rhythm of "Managua, Nicaragua." Later, after a cataract operation, he wore a black patch when he worked as a poetry-reciting waiter, before switching to running an elevator and then to ushering at a movie house. On March 31, 1945, his play *The Glass Menagerie* flicked him into the glare of success, and he became a nervous-wreck celebrity.

In time, that success and others changed Williams from self-dramatization to self-justification, according to Windham: "If, for example, he accuses you of having once tried to push him off a roof and you are sure you didn't, you may be almost equally sure that he once contemplated doing this to you."

From the beginning of his playwriting years, Tennessee Williams, as the letters here show, revised, reworked, twisted his plays until almost all his characters became further revelations of himself. In these hair-down, open-shirt letters, Williams, sometimes in W.H. Auden's phrase, has a "sudden fire of grace."

Art

By Barbara Rose

Silver for the Gods
The William Rockhill Nelson Gallery of Art and Atkins Museum of Fine Arts, Kansas City, MO; through January 22, 1978

We have seen a lot of precious, antique-gold artifacts; now it is time to look at the exquisite work Greek and Roman artisans did in silver. On view at two museums in Kansas City, Missouri, is the largest group of ancient silver objects ever assembled—mainly tableware, drinking vessels, utensils, and ceremonial or ritual objects—in the first international loan exhibition of antique silver. Aside from the beauty of the 150 objects (which span eight hundred years, from the sixth century B.C. to the fourth century A.D.) in the show, the exhibition is noteworthy because it reunites several fabulous hoards of ancient silver now divided among various collections and places on view, for the first time in America, masterpieces never seen in this country.

Offering the opportunity to compare the chaste, simple taste of classical Greece with the elaborately decorated and gilded objects of the Alexandrian period and with the ornate and ostentatious banquet objects designed to display the wealth of treasure-loving Roman hosts, exhibition objects range from a delicate, tiny spoon for eating snails to a massive, oversized Roman platter fit for an emperor's table.

Probing the Earth: Contemporary Land Projects
Hirshhorn Museum, Washington, DC; through January 2, 1978

"Earthworks" or "land art"—or, as they have been dubbed recently, "site sculptures"—are becoming more and more important on the art scene. This month, the Hirshhorn Museum surveys the attempts of ten contemporary artists—including the late Robert Smithson, who pioneered this kind of activity—to make nature into art. Through photographs, drawings, and models, we can trace the desire of artists to transform landscape, by creating unexpected environments sometimes as heroic as nature's own forms. As another indication of man's will to conquer nature, "earthworks" take us beyond the illusionistic world of landscape painting into the very mountains, desert, and coast, in a new and provocative kind of artistic activity. After the show closes at the Hirshhorn, it will travel to the La Jolla, California, Museum of Contemporary Art and then to the Seattle Art Museum.

An American Architecture: Its Roots, Growth and Horizons
Milwaukee Art Center; through January 8, 1978

By now, it is established that architecture is one of the areas of genuine originality in American art; in fact, without the contribution of the Chicago School, modern architecture might not have developed. This month, the Milwaukee Art Center surveys the growth of what Frank Lloyd Wright termed "a democratic American architecture." A Midwestern phenomenon deriving not only from European sources but also from Japanese and indigenous American utilitarian architecture, the Prairie Style developed in the late 1880's and its functionalist philosophy is the focus of this fascinating and informative historical show that defines what is unique in our American architectural tradition.



Robert Woolard

Above: At UCLA, an "akua'ba"; carved in wood, it's a fertility figure from Ghana

MORE ART:

Paul Thek/Processions: At the Institute of Contemporary Art in Philadelphia, a weird environment based on—get this—both the Tower of Babel and Uncle Tom's Cabin—has to be seen to be believed.
The Arts of Ghana: At the UCLA Frederick S. Wight Art Gallery, a huge show of over five hundred exhibits, both objects and multimedia, showing the traditional arts of Ghana in the context of its culture.
Inner City: At the Los Angeles County Museum is a room-size environmental sculpture by Michael McMillen, which re-creates a city block in miniature, complete with sounds of plumbing, TV, freeway traffic.

(Continued on page 40)



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Collecting

By Judith Goldman

The smallest small packages

Dolls' houses are dream houses with rooms that reflect fancy; as well, they are miniature museums of architecture and interior design.

For years, only those who could afford a lavish, uninhabitable second home accumulated objects scaled one inch to one foot. In 1972, the National Association of Miniature Enthusiasts in Fullerton, California, had only twenty members; but today, the club has 7500. At present, there is nothing small, old, or new that cannot be found—tiny replicas of Chippendale chairs, Revere silver, porcelain, even crystal.

The new rage for small things is the result of nostalgia and the craft revival, according to Flora Gill Jacobs, an expert in antique miniatures and founder and director of the Washington Dolls' House and Toy Museum. Robert Milne, the proprietor of Milne Miniatures in New York, elaborates further, "People feel threatened in our society. A doll's house is relief from the evening news, a way to create order."

At auction or through dealers, antique miniatures come at high prices. Contemporary miniatures are also expensive. Still, current craftsmanship is dazzling, and now's the time to acquire it.

Richard Kempson, the proprietor of My Fancy Doll Houses in Scotch Plains, New Jersey, makes all kinds of houses. His Federal house has a chimney that burns the smoke pellets meant for miniature trains. His most popular house, a nine-room Victorian one with working shutters, a front and side porch, sells for $1200.

E.J. Kupjack in Park Ridge, Illinois, builds miniature rooms. He's built a replica of Thomas Jefferson's Monticello study; he's made, and will make, a Georgian drawing room, a Chinese laundry, an 1860's bank, and an artist's studio in Paris. Mr. Kupjack also produces a forty-five-piece line of miniature silver that includes copies of designs by Paul Revere and other early American silversmiths. His forty-piece line of French gilt (bronze, with 22k-gold coating) includes a miniature reproduction of the candelabrum Napoleon gave Josephine ($85), a French teapot with a spout in the shape of a dragon's head ($25), and a punch ladle ($2).

Francis Whittemore, in North Wales, Pennsylvania, makes handblown crystal—pitchers, goblets, decanters, and a hanging hall lamp. Mrs. Whittemore creates miniature needlepoint for chair seats and footstools. (A catalogue is available from The Needle and Shuttle, 104 South Main Street, North Wales, PA 19454. Include an envelope with 26 cents postage.)

Two larger stores: The shop at the Washington Dolls' House and Toy Museum (Washington, DC) offers houses, furnishings, and a consignment corner for miniature antiques. At tiny Mini Mundus in New York, there is a hand-crafted bakery ($39.95), a handcrafted brass bed ($100) and handmade rugs after Kilim, Chinese, and Kazak designs (beginning at $250). Not all small things have big prices. There are tiny embroidered pillows ($6), sea shells, and sand dollars (50 cents). Not to mention miniscule fried eggs, pancakes, chocolate eclairs, Eggs Benedict, and speckled trout. For do-it-yourselfers, go to the Mini Mundus' Lumberyard and School for instructions and materials to make one's own small wonder.

MORE COLLECTING:

William Doyle Galleries, Inc., in New York, auctions small things, decorative objects, magnifying glasses, Chinese porcelains at their Christmas-present sale, being held on December 13.

Mini Mundus' catalogue, "Omnium Gatherum," includes everything for the small homeowner ($3).

Taxes

By Julian Block

Cash is rash

Those bills you drop into church collection plates or give in response to door-to-door appeals can quickly add up. But if you plan to claim a sizable deduction for cash gifts and forget to get receipts, you're asking for an IRS audit. That's because Form 1040 requires you to list the amounts and recipients of any cash gifts for which you have no proof in the form of checks or receipts.

This list alone can make it more likely that the IRS computers will flag your return for audit. If it turns out that your only proof of the cash gifts you claim is your own word, an IRS agent will routinely refuse to allow more than a nominal sum—say, one or two dollars a week for the year. Worse yet, the agent may look closely for other shaky items.

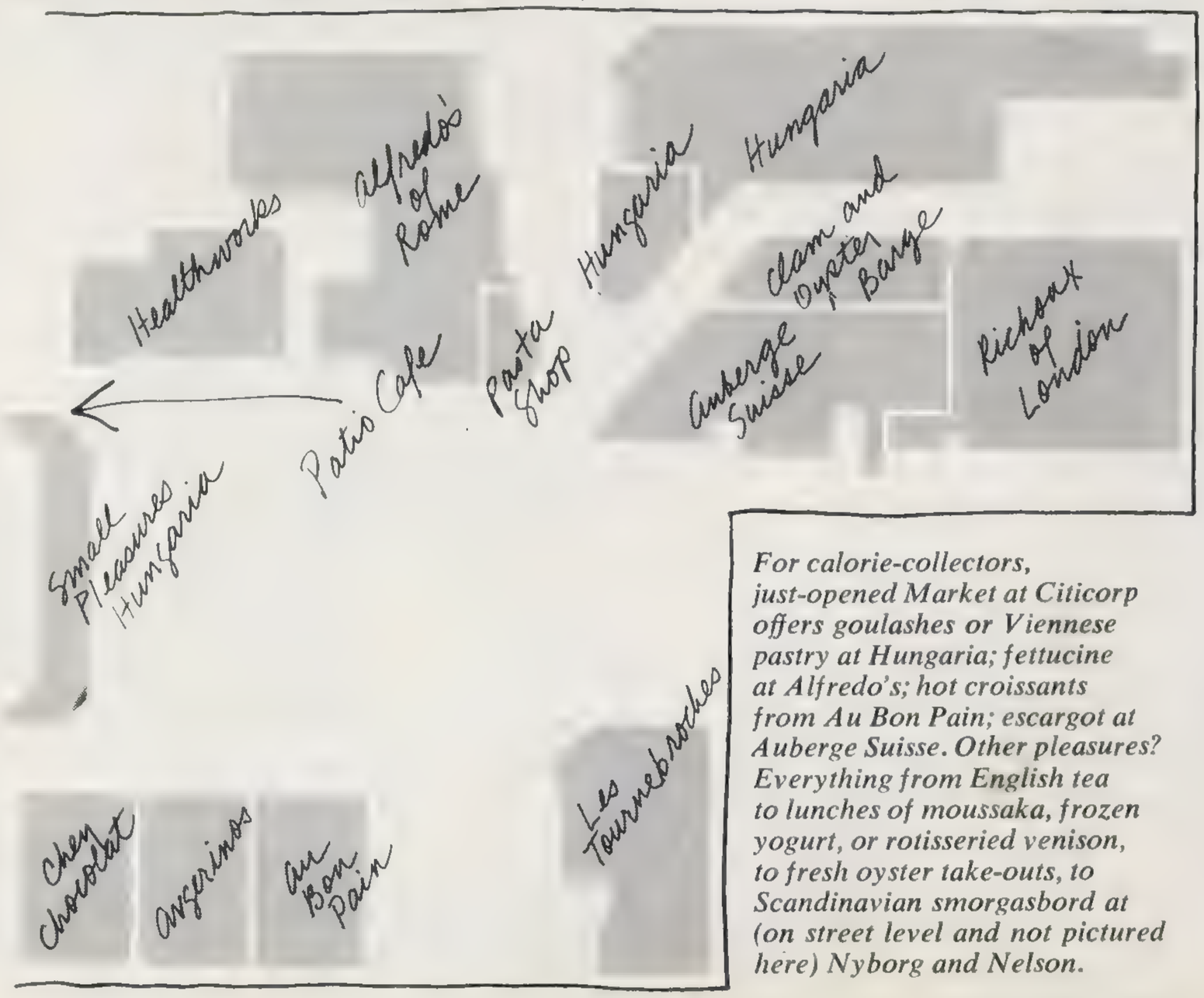
Use the envelope system if your church has one. Put your regular cash contributions in an envelope, with your name and amount, instead of dropping them in the collection plate. After the year ends, get a receipt from your church. If your church has no envelope system, list donations in some kind of record as you make them. Even notations in a diary may be acceptable as long as they're not made just before an audit. But if you write checks or get receipts for all of your donations, you'll be in much better shape.

Where to eat now:

Citicorp's new town-square of cookeries

New joy in town: The New New York. Where is it found? On the lower three levels of the glowing, aluminum-skinned, city-block ample, fifty-nine-story, mid-Manhattan Citicorp colossus. What is this New New York? An imaginative complex (see below) that gathers an international congeries of restaurants, food-related shops around a seven-story-high, sky-lighted atrium where eaters can sit, munch, enjoy entertainment, or just while away the happy hours. It's the old, lovely, European town-square idea. About the restaurants: there are some eleven, ranging from quick take-outs to open-twenty-four-hours-a-day, all-week-long. Cuisine ranges through nine nationalities, involves such know-all gastronomical names as George Lang (Café des Artistes creator, who here introduces his Hungarian restaurant, where the sausages alone make fantastic fare, and there *are* gypsy violins) and La Petite Ferme's Charles Chevillot. His Les Tournebroches is a rotisserie-style French cooking heaven.—LEO LERMAN

(Continued on page 42)



For calorie-collectors, just-opened Market at Citicorp offers goulashes or Viennese pastry at Hungaria; fettucine at Alfredo's; hot croissants from Au Bon Pain; escargot at Auberge Suisse. Other pleasures? Everything from English tea to lunches of moussaka, frozen yogurt, or rotisseried venison, to fresh oyster take-outs, to Scandinavian smorgasbord at (on street level and not pictured here) Nyborg and Nelson.

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WHAT'S NEWS, WHAT'S COMING

Sports

By Kay Gilman

It all began with Olga...

For more than 500,000 females of all ages today, gymnastics is the way to go. Ever since the 1972 Olympics, when winsome, pigtailed Olga Korbut vaulted, via Telstar satellite, into the hearts and homes of millions, only to be supplanted, four years later, by the steely perfection of diminutive Romanian Nadia Comaneci, little girls and their mothers in the U.S. have been laboring mightily to produce homegrown Nadias and Olgas.

Hotly competitive gymnastics leagues have become a vital force in both public and private school systems. Commercial gymnasiums spawn their own teams and competitions, as well as providing qualified instructors to teach the fundamentals and the more advanced aspects of gymnastics.

In New York City, two of the prime spots for gymnastics training are Gala Fitness on East Fifty-fifth Street and The Gym on East Forty-seventh Street. The *doyen* of The Gym, an airy space lined with mats and dotted with the tools of the trade—even and uneven bars, balance beams, and leather "horses"—is Gary Novickij, an intense, barrel-shaped Russian emigré who has seen both the interest in gymnastics and his clientele double over the last five years. The Gym has about five hundred regulars ranging in age from five to sixty-four, with a healthy sprinkling of men, and its own competitive girls' team.

"All the little girls want to be another Olga or Nadia," says Novickij, "and they compete like crazy. To them, this is more exciting than ballet."

In the tiny personage of 4'5", sixty-five-pound, thirteen-year-old Stephanie Willim, America may have its first gymnastics star on the Nadia Comaneci level. Presently an eighth grader in Bethesda, Maryland, Stephanie already has a list of titles as long as she is and is considered to be probably the premier gymnast of any age in the United States. She won the National AAU Gymnastics Elite Championship with an overall 38.70 score out of a possible perfect 40.00 last June, then went on to the Japanese Invitational in Tokyo—an eight-country, twelve- to fifteen-year-old competition—where she won the gold medal in the uneven parallel bars, defeating the Russians and the Romanians, a first-time feat for an American.

Stephanie is the only woman in the world to perform a twisting triple-back somersault and is about to have a new skill—a full, twisting hecht-back (translation: a twisting, flipping dismount from the uneven bars) named the "Willim," after its precocious inventor. Right now, she is in year-round training for the U.S. Elite Junior Nationals team, a twenty-girl group working in preparation for the 1980 Olympics in Moscow. Nadia, in two years, had better watch out!

(Continued on page 44)



Illustrated: New "Golden Scroll" Sterling by Gorham.

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WHAT'S NEWS, WHAT'S COMING

TV

By Diane English

A special Christmas

Not to sound like Scrooge, but the collection of "holiday" specials served up by the networks each year is generally about as exciting as last year's cookies. This year, however, there are sugarplums among the old roasted chestnuts. One of these is *The Gathering* (ABC, December 4, 9:00-11:00 P.M., ET), an original drama starring Ed Asner and Maureen Stapleton, written by Oscar-winner *(Around the World in Eighty Days)* James Poe, and produced by Harry Sherman —who won an Emmy as coproducer of both of last season's *Eleanor and Franklin* specials.

Asner slips into the role of tough, crusty Adam Thornton as he would a comfortable slipper. A hard-driving businessman who has drifted away from wife and family, fifty-eight-year-old Thornton has just been informed by his doctor that he has two months to live. With Christmas around the corner, Thornton reflects on his life, searching for a way to reconstruct the deteriorating relationships between himself, his four grown children, and his estranged wife, Kate. With only Kate (Maureen Stapleton) aware of his illness, a Christmas family reunion is planned; the holiday arrives complete with magnificent tree, plenty of New England snow, and bittersweet conclusion.

Although there is certainly a place for the pat, happy-ending program on a December schedule, *The Gathering* manages to avoid some of the holiday-cliché pitfalls. Occasionally, the program teeters dangerously close to melodrama but veers off in the nick of time. It is a tribute to those who produced *The Gathering* that, among the tough and crusty reviewers called to an advance screening in last mid-August's heat, there was not a dry eye in the house at lights-up.

Not one but *two* versions of *The Nutcracker* will air this month; each promises to be individual enough that you might want to enjoy both and compare.



Above, Betty Ford greets the Bolshoi Ballet —and a job as TV hostess—with NBC's "The Nutcracker"

NBC's *Nutcracker* (December 18, 7:00-8:30 P.M., ET) is danced by the Bolshoi Ballet and was taped on location in Moscow. The program is hosted by Mrs. Gerald Ford, once a dancer herself, who, from her special box in the Bolshoi Theatre, guides us scene by scene through the ballet. Mrs. Ford visited Moscow once before, in 1959, with her husband, but didn't have, at that time, the opportunity to see a performance by the Bolshoi Ballet. She shares her new experience with us on camera, and is then invited to join the ballet company on stage for a curtain call.

CBS offers its version of *The Nutcracker* on Christmas night (December 25, 7:00-8:30 P.M., ET), featuring the darlings of the American ballet scene, Mikhail Baryshnikov and Gelsey Kirkland, with members of the American Ballet Theatre. Not only does Baryshnikov star in this production, but it is also a *Nutcracker* he's directed: a detail that promises a little extra dazzle to a Christmas tradition.

MORE TV:

It Happened One Christmas (ABC, December 11, 9:00-11:30 P.M., ET). Marlo Thomas stars in her first made-for-TV movie with Cloris Leachman, Orson Welles, and Wayne Rogers, a remake of the Frank Capra/James Stewart Christmas classic "It's a Wonderful Life."

Choreography by Balanchine, Parts I and II (PBS, December 14 and 21, 9:00 P.M., ET). Master choreographer George Balanchine has strongly resisted television, but after nearly two-and-a-half years of courting him, "Dance in America" has produced a stunning duo of programs with Balanchine's involvement and stamp of approval. Program I features "Tzigane," "Andante Movement from Divertimento No. 15," and the 1946 classic "The Four Temperaments" (which looks as if it were conceived yesterday). Program II includes selections from "Jewels" and the "Stravinsky Violin Concerto." Suzanne Farrell, Peter Martins, Patricia McBride, and members of the New York City Ballet are featured; Edward Villella is the host of this exquisite tour.

Sounds

By David Sargent

Mussorgsky: Boris Godunov
Martti Talvela, Leonard Mróz, Nicolai Gedda, Bozena Kinasz, Andrzej Hiolski, Aage Haugland, Halina Lukomska; Polish Radio Chorus of Krakow; Boys Chorus of the Krakow Philharmonic Chorus; Polish Radio National Symphony Orchestra; Jerzy Semkow, conductor (Angel)

With five other versions of the opera currently available, it might seem odd to call this the first recording ever of Mussorgsky's *Boris,* but that's exactly the case. The other versions all use Rimsky-Korsakov's orchestration, while this is the first recording to revert to the composer's original. In his day, Mussorgsky was regarded as an inspired but technically inept eccentric, and Rimsky-Korsakov's extensive touching up of his work was considered essential to its performance. In recent years, it has become fashionable to denigrate the sweetness and lushness of Rimsky-Korsakov's work, but his version still has held sway on disk until now. Actually, the question of what Mussorgsky's original is proves somewhat vexing, since he himself added to the score and reused parts in a different context in a second version. This recording takes the sensible course of offering as much pure Mussorgsky as possible, although that, in turn, takes a little editing.

What we have is a generally more somber, sweeter, simpler orchestral statement than what most people are familiar with. I, myself, have never found the Rimsky version so incongruous: all that lavish color can work wonderfully well. But Mussorgsky's ideas work well, too, particularly in the tormented Czar's monologues and in the more intimate parts of the score. The Polish orchestra, chorus, and soloists perform admirably, as do the guest soloists, and Semkow takes an appropriately dark view of the music.

Best of all, Martti Talvela's Boris is the most convincing of all recorded Czars: tortured and ranting, yet poignant and intimate, too. The compleat *Boris* collector will have to have this version; but she will probably want a Rimsky-Korsakov one, too—the newish Karajan, perhaps, or the first Boris Christoff recording, which was recently reissued (with unfortunate artificial echo) on Seraphim.

Peter Allen: It Is Time for Peter Allen
(A & M)

Peter Allen has had a curious career, going from teenaged pop-rock star in Australia, to Liza Minnelli's husband, to the darling of Manhattan's gay cabaret circuit to—it seems —a singer-songwriter who can appeal to a wider audience without denying the campier parts of his personality. Allen has, until now, been represented by two A & M studio albums (there are also two out-of-print albums on the now-defunct Metromedia label); but both the A & M disks—especially the second, *Taught by Experts*—captured Allen's serious side more successfully than his upbeat flash. Now, this new, two-record, live set gets both sides in balance, even if some of the more outrageous between-songs patter has been excised.

Allen is a genuinely original performer, and one hopes he can break out to the mass pop audience. It took a live album to do it for Peter Frampton, and Allen is handled by Frampton's manager, Dee Anthony, so we shall see.

MORE SOUNDS:

Patti Labelle: Patti Labelle (Epic). The first solo disk by the former lead singer of the Labelle trio, and a most lively and appealing one.

The Animals: Before We Were So Rudely Interrupted (United Artists). Eric Burdon, Alan Price, and the original "House of the Rising Sun" crew are back together again, with a refreshing collection of blues, blues-rock, and rock.

James Talley: Ain't It Something (Capitol). The sad-voiced, haunting poet of Southern nostalgia and populist protest—a favorite of Jimmy and Rosalynn Carter—is back with a fourth record, more lushly produced than his others, that may win him the broader audience he deserves.

Iggy Pop: Lust for Life (RCA). Iggy's second collaboration this year with David Bowie, rather livelier than their first, in about as provocative a blend of punk-rock and progressive rock as one could imagine.



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"Believe me, I've tried every skin-care product known to God or woman. Soap and water frankly dried my skin badly. Creams, lotions, and gooey 'miracles' left my bathroom in a clutter and my skin in a quandary.

That is, until I was in Europe last fall, and a friend recommended the Payot Institut de Beauté in Paris.

Frankly, I was a bit put off when they told me I had to use their entire regimen for my skin (cleanser, toner, moisturizer and night cream) as it all seemed rather time consuming.

However, I was amused when the Esthetician told me that 'no self-respecting Frenchwoman would dream of spending only 3 minutes a day on her skin– her self-esteem would demand more . . .' so I decided to give it a try, the results were startlingly good.

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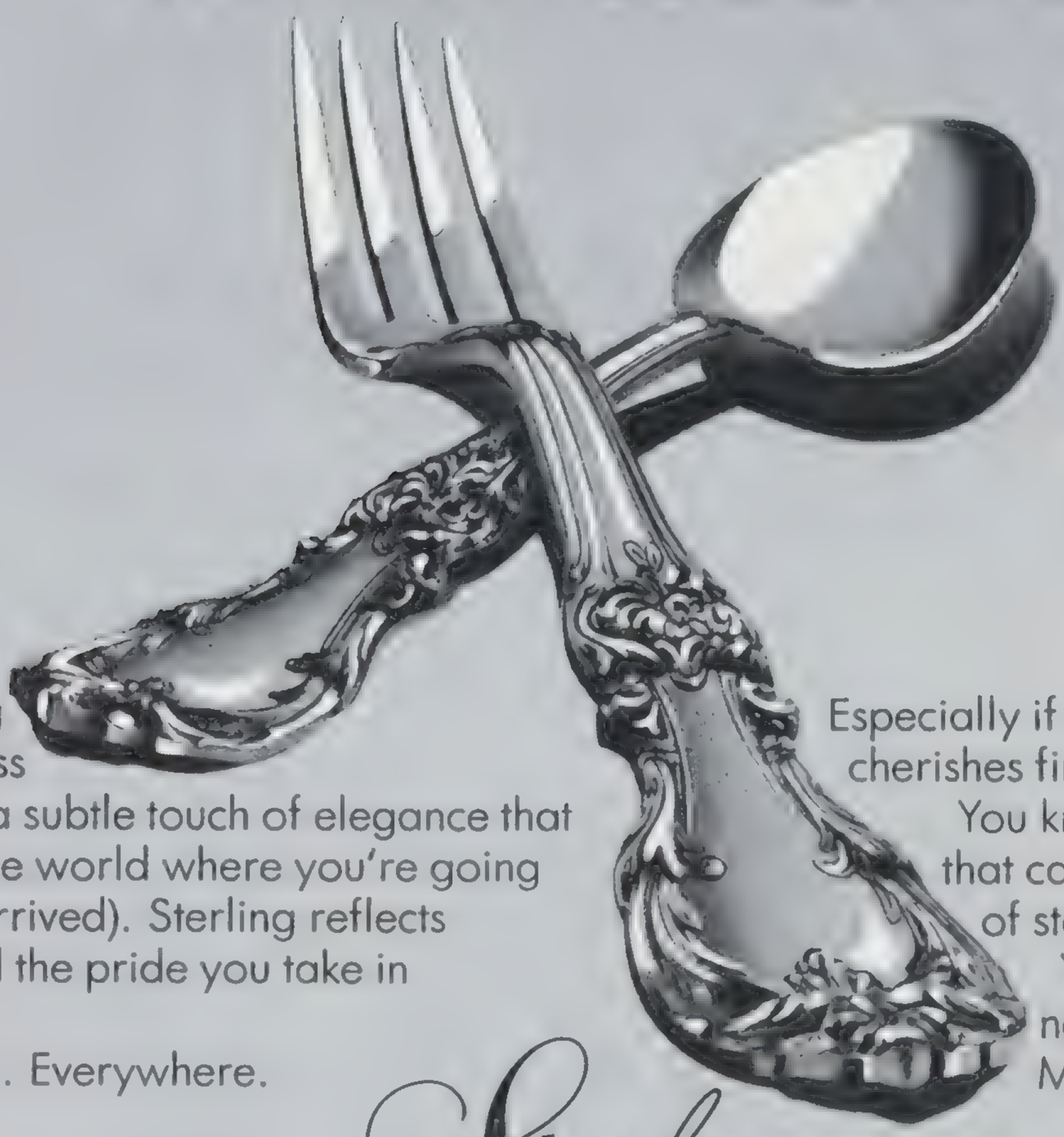
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LIVING: Turkish Ease

Super house, happy guests: Mica Ertegün's place, plans, meals; pictures, page 202

By Lorraine Davis

For a mobile couple who sometimes seem omnipresent on the New York scene—interior designer Mica Ertegün (who forms, with Chessy Rayner, the New York decorating firm Mac II) and her businessman husband, Ahmet Ertegün—a stay at their Turkish house is a total holiday. "I think it is very relaxing," said Mica, "to go—and change completely. The house is not so accessible that you can just pop into it, or go there for a weekend as we do to Long Island. We go to Turkey every year for several weeks, flying to Izmir and then driving south for three or four hours—or you can go by boat from Kos."

The Ertegüns found their house at Bodrum "by sheer chance" while touring the southern Turkish coast. Drawn to the ruin of two old fishermen's houses on a hill over the sea, with the typical two-foot-thick stone walls that hold out heat, Mica and Ahmet, who was born in Turkey, were determined to make their vacation villa as authentically Turkish as possible. They enlisted the aid of Turgut Cansever, an Istanbul architect who now is in charge of Turkey's national monuments. And, as it happens, their house's stone-walled tangle of citrus garden—with all its flowers in pots, Turkish style—stretches up the hillside toward such a monument—the ancient Halicarnassus Mausoleum, from which marble blocks and carvings have tumbled down into the Ertegüns' backyard—a treat for an archaeologist and as inspiring to Mica as the sounds of Turkish prayers and singing from the mosque across the road.

Working with local artisans, Mica did make the house intensely Turkish, using local materials and styles; but, at the same time, the villa is indelibly her own—with her special handling of living space in which nothing seems intrusive or contrived but instead poised and welcoming—a serene, well-ordered place where people can be happy together in total ease.

Mica is so well-organized that she can seem indifferent to pressure, so in charge of her own feelings that people work calmly for her. She has gathered around her Turkish helpers who are undismayed by varying numbers of guests or constantly changing plans. The days at Bodrum, almost always shared with good friends (who are even invited to use the house when the Ertegüns are not there), follow a comfortable pattern, beginning with a huge breakfast table loaded with yogurt, cheese, fruit, eggs, and coffee—American or the Turkish kind, which Mica said comes in five varieties with five names depending on the amounts of sugar in them.

There is tremendous activity between the house and the village, where guests love to

Mica's touch with Turkish food: it's "local but not ethnic"

shop the bazaar every Friday with its mountains of tomatoes and fruits; tables of spices, teas, oils to cure ailments; fabrics and shawls or to patronize the tailor or the sandal maker; but usually by midmorning the group boards the Ertegün boat to head each day for a different bay. They may take a whole day to go to Knidos to see Iris Love's archaeological digs, or just to swim and scuba-dive in one of the generous scalloping of coves where there is the luxury of total privacy. But no matter where the boat goes, one can always see Aegean's sandy bottom—and sometimes ancient amphorae—through the clear blue water. And always Mica has seen to it that there is good food aboard:

Shepherds' salad—called *çoban* in Turkish—of tomatoes, peppers, parsley, onions, dressed with oil and vinegar; white cheese; yogurt; black olives; cold fried fish; cold veal steak or fried hamburger; cold omelets; cold beans or eggplant in oil; artichokes; bread; fruit—the peaches and figs are sensational. Iced tea, wine, soda, to drink. "It's very healthy food."

Late afternoon means back to shore for showers and naps in the guest house, where Mica has put the bathtubs and basins right in the bedrooms, often next to a window so one can bathe while looking out on the harbor; or guests may make a rush to the village for more shopping.

In the evening, friends from boats begin to arrive and sip their drinks while watching the sunset on the terrace Mica made by building a stairway to the house's parapeted roof. Then comes dinner in the dining room. Mica described the Turkish way of dining, *meze*, as: "lots of small dishes of all shapes and sizes": white cheese; yogurt; rugola; tomatoes; spinach, cheese, or meat pastries in varied shapes (*börek*); meatballs (*köfte*), all eaten in many tiny portions

(Continued on page 68)

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TURKISH EASE

(Continued from page 66)

with an aniseed-flavored brandy called *raki* to drink.

Instead of this "sampler" service, Mica offers her dinner, at a table that seats up to sixteen, in "the American order": first course—hot or cold soup, especially the cold yogurt and cucumber soup or a cold yogurt soup with a poached egg in it; second course—fresh fish, since this is one of the few places left in the world where one can have fish that's truly fresh. This is served with rice or potatoes for a meal that's "local but not ethnic," so guests can enjoy it, even without a taste for exotic food.

After dinner, the group may go back to the roof or play backgammon—the Abercrombie & Fitch board is almost the only furnishing not acquired in Turkey, but Mica had a carpenter build it into a little Turkish table. Music goes on the record player; and dancing and drinking continue both in the house and in the town, where the Turks—many of them painters, writers, actors, newsmen—are friendly and the fun goes on till 2:00 A.M. Then the music stops so all can sleep—at least until 4:00 A.M., when, during the fasting season, drums waken the town one hour before sunrise, to allow religious Turks to eat a full meal before the day's fast begins. They'll not eat again until a cannon sounds at sunset. It's then that Ertegün friends will return to music on Mica's hospitable rooftop.

Here are recipes for some authentic Turkish dishes:

■ CACIK
(Yogurt and Cucumber Soup)
four to six servings

1 large cucumber
Salt to taste
1 clove garlic
1 tablespoon vinegar
1 pint yogurt
2 tablespoons chopped dill
2 tablespoons chopped fresh mint,
or 1 tablespoon dried mint
3 tablespoons olive oil

Peel cucumber, grate finely into a bowl, and sprinkle with salt. Rub a soup bowl with garlic, discard. Add vinegar, yogurt, grated cucumber, dill, mint, and oil to the bowl and stir until mixture is consistency of thick soup. If too thick, add water. Cover and place bowl in refrigerator.

Serve very cold in small individual bowls.

■ ÇOBAN SALATASI
(Shepherds' Salad)
five to six servings

1 green pepper, seeded, and thinly sliced
½ cucumber, peeled, and thinly sliced
1 tomato, thinly sliced
2 scallions with green tops, thinly sliced
6 black olives
2 tablespoons chopped parsley
2 tablespoons chopped dill
2 tablespoons chopped fresh mint leaves
Sauce (see below)

Place all ingredients except sauce into a salad bowl. Add sauce and toss well.

(Continued on page 72)

YENDI de CAPUCCI

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TURKISH EASE

(Continued from page 68)

SALÇASI
(Sauce)

½ cup sauce

¼ cup salad or olive oil
4 teaspoons vinegar
Salt and pepper to taste
½ cup chopped parsley

In a bowl, add oil, vinegar, salt, pepper. Beat with rotary beater. Add parsley, mix.

PEYNIRLI BÖREK
(Cheese Boerek)

one square per person for appetizer, two for main course

Filling:
½ pound feta or white cheese, soaked in water and refrigerated for one day, then drained before using
8-ounce package cream cheese
¼ pound Cheddar cheese, grated
4 eggs
2 tablespoons butter
2 tablespoons milk
1 cup chopped parsley

1 pound phylo pastry sheets (see note)
¼ pound butter, melted
¼ cup milk

Mash feta and cream cheese together in mixing bowl with a fork. Add Cheddar, eggs, butter, milk, parsley and mix well.

Separate pastry sheets into 3 equal parts. Lay 1 sheet on a greased 12 x 15-inch baking pan. Brush surface with melted butter. Sprinkle with a few drops of milk. Place second sheet on top of the first, butter, and sprinkle with milk. Repeat until one-third of the pastry sheets have been used. Spread half the filling over the entire surface.

Prepare the second third of pastry sheets in the same way. Then spread remaining half of the filling over entire surface. Prepare the last third of the pastry sheets. Butter top generously, cut into 16 squares.

Bake in 350° oven 30 minutes, or until golden brown. Serve warm.

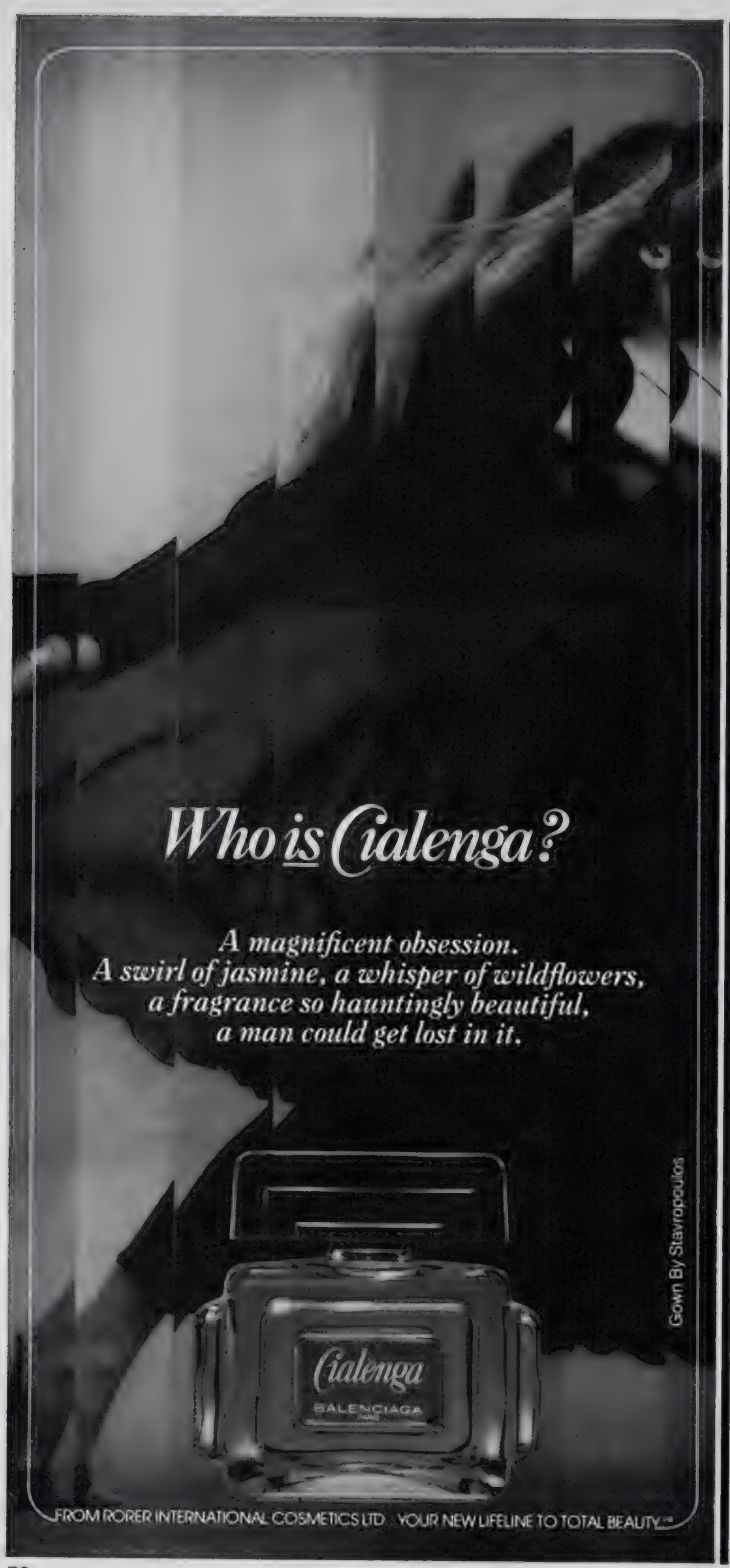
Note: Phylo pastries are paper-thin sheets of dough. The Turkish name for them is *yufka;* they are available fresh or frozen in specialty stores.

KURU KÖFTE
(Fried Meatballs)

six to eight servings

1 pound lean beef, ground twice
1 large onion, grated
2 slices stale white bread, soaked in water and squeezed dry
2 eggs
2 tablespoons chopped parsley
Salt and black pepper to taste
1 tablespoon flour
2 tablespoons butter

Combine all ingredients except flour and butter in a bowl, and knead well for 10 minutes. Wet palms with warm water and shape meat into thick round rolls about 3 inches long. Roll in flour. Heat butter in frying pan over medium heat and brown meatballs evenly. Serve hot. ▽





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Between Us

By Lorraine Davis

Organizing tips to make your life run smoothly... sport new to women... and a female-sexist Christmas card

IF IT WORKS, IT'S ORGANIZED

Stephanie Winston—a savvy young woman who started her own business, The Organizing Principle, a few years ago and earned fat daily fees for helping private and business clients to (what else?) get organized—has switched her talents to wider-scale aid: In addition to consulting, she's teaching classes in her home (212-533-8860) and at New York's Fifty-third Street YWCA and writing a book called, of course, *Getting Organized* (W.W. Norton). Stephanie said that *neat* is not *organized;* real order always has a function. She recommends Eaton's Week-at-a-Glance desk secretary for keeping track of your chores (tear off the cardboard backing and tote the pad with you). More Stephanie maxims:

- Chaos does not equal freedom; it is another form of imprisonment.
- Organize your life physically: things that are used together must be put together.
- Structure your time by making a nightly list for the next day; place jobs in order of importance. Do high-priority items during your peak hours.
- Do not overplan, leave time for the unexpected.
- Break a big job down into manageable parts, and give yourself a realistic deadline for each segment. Decide how much you can delegate; give your helpers deadlines, and mark them on *your* calendar. Follow up frequently.
- Sort all papers into three categories: to do, to file, to throw away. Keep all files in one place.
- File by talking to yourself. See which key words you respond to, then file under those categories.
- Designate one "junk chair." Don't throw anything anywhere else.
- When cleaning your closet, keep only those clothes that you've worn during the last year (with exceptions for things of great sentimental or monetary value); if you think a garment "might come in handy some day," throw it away *anyway*.

LOVE BY ANY OTHER NAME . . .

"Limerence" is what Dorothy Tennov, an experimental psychologist who is a professor at the University of Bridgeport, called the dawning of romance, in her scholarly study of a condition that has little to do with concern or caring but rather what a California TWA man, Joseph J. Riley, calls (mixing his metaphor just a bit) a "chemical click." What's your word for it?

ADVANTAGEOUS: GIVE YOURSELF AWAY

Is voluntarism exploitation? No, says the Association of Junior Leagues, Inc., which believes that women should have, among other options, the chance to make volunteer careers, if they can afford them.

Volunteers can be influential people, said Betty Woodward, an Association spokeswoman, because they are not bound by economic interest. Volunteering is a prime way to start a career or to begin a second one, going from a paid job to a volunteer one, then on to a paid job in the new field. Giving away extra time is also a good way to add values to your life that may be lacking in your regular employment.

On November 15, the Junior League ended the first community trials of a program called Volunteer Career Development: self-assessment of skills, interests, and abilities and setting of goals. AJL defines career as "significant life work that demands focused energy, develops competence, and results in a recognizable sphere of influence."

Beginning last April, with a $95,000 grant from the Kellogg Foundation and $8000 for materials from the Federal volunteer agency, the League set up a three-year project. First, in Chicago, twenty-four members from six cities were trained how to train. Next came the pilot testing, offering the program to youth groups, YWCA's, League of Women Voters, National Council of Jewish Women, Girl Scout Councils, high schools, junior colleges, and church groups.

Now, reports are coming in from the trainers and any revamping needed will be done before January 1978 when an intensive course begins to turn other members of the 234 Leagues into community trainers, so that every group requesting the program can be reached.

Watch for a new feminist magazine in France called "F" . . . edited by Claude Servan-Schreiber.

TRY A NEW BALL GAME

If you are an individualist who doesn't want to jog with the pack or tennis with the troupe, be the first woman you know to play pool. "Pool" designates several games of billiards using fifteen numbered balls and a cue ball on a table with six pockets. Eighteen-year-old Jean Balukas, holder of the Women's U.S. Open Pocket Billiards Championship since she was thirteen, who admits that she like any professional pool player has about fifteen trick shots, said the game is not hard to learn, doesn't take great strength or even much coordination.

You can start your daughters with a miniature table for under $100 (Jean started playing on a professional table when she was four); but an adult table in a variety of styles and sizes will range in price from $300 to $3000—with the best slate-topped—and probably will be made by Brunswick. If you're not ready to give over one room entirely to billiards, some of these tables have dining tops, too.

Jean Balukas will be seen in February playing in Women's Superstars, when top athletes compete in sports not their own specialties. An all-around athlete herself, she sees golf in her future.

AS ONE MAN SEES US

The following observations were made by a top salesman at a large New York art gallery after studying his women customers. We offer no explanations.

- **Women who have their own money are very composed, definite about what kind of art they want without deference to their husbands.**
- **Women who are "married to the money"—even the most flamboyant—display a great deal of subservience to their husbands' wishes. "They know their place."**
- **Pairs of women who come into the gallery together are not worth much attention from the salesman; they are just out on the town, not really shopping.**
- **Women wearing pants are not worth the salesman's time.**
- **A woman who comes in alone, wearing a skirt, is a serious buyer, will come back with her husband.**

That's one man's opinion. . . .

GOD'S MESSENGER WEARS A BRA?

Possibly taking feminism further than it needs to go, artist Hannah Wilke has designed "the first feminist holiday card" on which she presents her self-portrait as an angel. Commissioned by New York's Museum of Modern Art, the card is on sale there.

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Body Now

Breathing right, indoors or in a Swiss forest...shielding skin from winter woes

Exercise breaks while you exercise *is the idea behind Parcours, a fitness program that has swept across Europe (it started in Switzerland). How it works: Walking/jogging over an outdoor course of 1½ to 3 miles, you stop 18 or 20 times to perform various exercises—planned to work out parts of your body that jogging doesn't. Exercises are clearly explained by signboards, and simple equipment is provided.* Below: *log-hefting on a Parcours in a Swiss park.*

The Parcours idea is catching on in America—California alone has 50 courses. For more, write: Parcourse, Ltd., 3701 Buchanan St. San Francisco, CA. 94123.

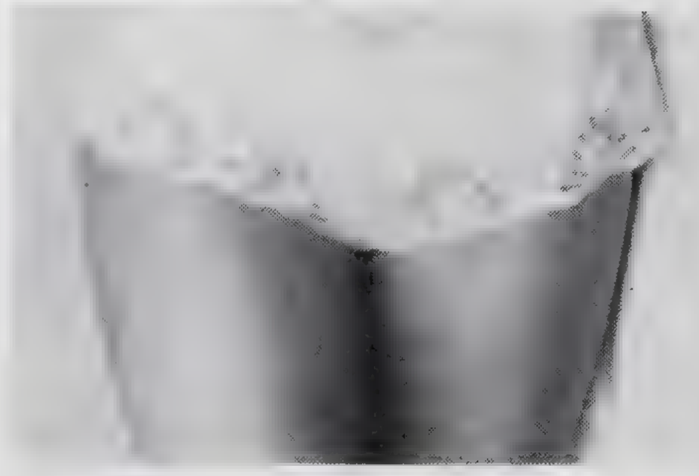
Breathing is beautiful. Breathing fully—deeply—cleanses the blood, clears the brain, renews energy, by ventilating the system with oxygen. Breathing dissolves tension, helps to alleviate pain—hence its use in natural childbirth; helps you to sleep—and to wake up feeling vigorous. Breathing is the greatest single short-cut to radiant good health, and good looks; yet most people seldom try it. They inhale shallowly, only half-breathing.

"The Breathing Book" has all the why's of good breathing, plus how-to's—precise breathing exercises to accomplish specific goals. ("Breath of Fire," for example, stimulates circulation, warms the body, restores vitality.) Researched and written by the Science of Beauty experts at Helena Rubinstein, "The Breathing Book" will be given away all through December with every purchase of new Fresh Cover beauty treatments and makeups—all scientifically formulated to let skin breathe, too.

Uncomfortably dry and itchy all over is how some people's skins feel in cold weather. Humidifiers help—and they save energy (less heat needed to maintain comfort) It's also necessary to get help directly to the skin, via an effective moisturizer with humectants, emollients, and healing agents. Keri lotion fills all requirements; it's a new version of the original lotion doctors have recommended for years to their dry-skin patients.

Satin and silk, sliding over the body...deliciously. Next to the skin, Chloé Satiné Body Lotion, new after-bath emollient, loaded with the flower-power of Chloé. By Parfums Lagerfeld. The thin-strap silk tank top, matching silk bikini, from Dana. At Henri Bendel. High-heeled peach velvet mules, Bill Tice for Swirl.

Sleeker legs...



healthier feet



For sleek, smooth legs, top --or arms, body, face--a leg waxing method that does a superb job with added pure clover honey. The honeyed wax is warmed, applied, then peeled off with cloth strips. Called GiGi Honee, the method is used in New York at Ann Keane Skin Care, 16 West 57th Street. "It has an excellent consistency," Ann said, "and it seems to pick up even the shorter hairs extremely well."

To revitalize tired feet, above, Victoria Schatz at The New Pretty Body (681 Fifth Avenue) suggests kneading the muscles on soles of feet with fingertips, using a circular motion. This helps loosen up constricted muscles, get blood circulating again.

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Discover pH Plus Conditioning Make-up.
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Hair Now

Whatever your hair type, there are more style options than ever before. On this page, just 4...

Not for curly hair only...the look, above, by Suga of Bergdorf's. You can get the same effect — a feeling of fullness and volume — with a loosely waved perm and slightly layered hair. Person we recommend in New York — a whiz at good perming — Don at Suga of Bergdorf's (754 Fifth Ave., N.Y.C.) . . . The fling of shawl—Ralph Lauren's cashmere-and-silk paisley.

Two looks we saw—and loved! —at Valentino's fashion show in New York, presented exactly the way Valentino showed it in Rome (there, hair was done by Alba; here, by Michel Kazan). Running throughout—and charming!—small heads softened with tendril-y strands.
Above: Long-hair look for evening—pulled to the back with a fringe of soft-curled bangs.
Right: The sleek, small head—*always* with bits of softness.

Photographed right: 4 views of actress Lynn Redgrave's from-shoulder-length-to-short haircut, done for her new Broadway stage role as Joan of Arc in George Bernard Shaw's "Saint Joan." Jeremiah at Vidal Sassoon (767 Fifth Avenue, N.Y.C.) did the cutting—starting at the back and layering every step of the way to give Lynn's baby-fine hair the fullest possible—and feminine—look. "I may never let it grow again," said Ms. Redgrave. "I like to take care of my own hair—and this is hair that takes care of itself! It can be toweled dry or blown dry into place literally in minutes—and I love it!"



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PHOTO: DICK KRANZLER

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Hair Now

Tips for holiday hair . . . combs that do more . . . news in perms



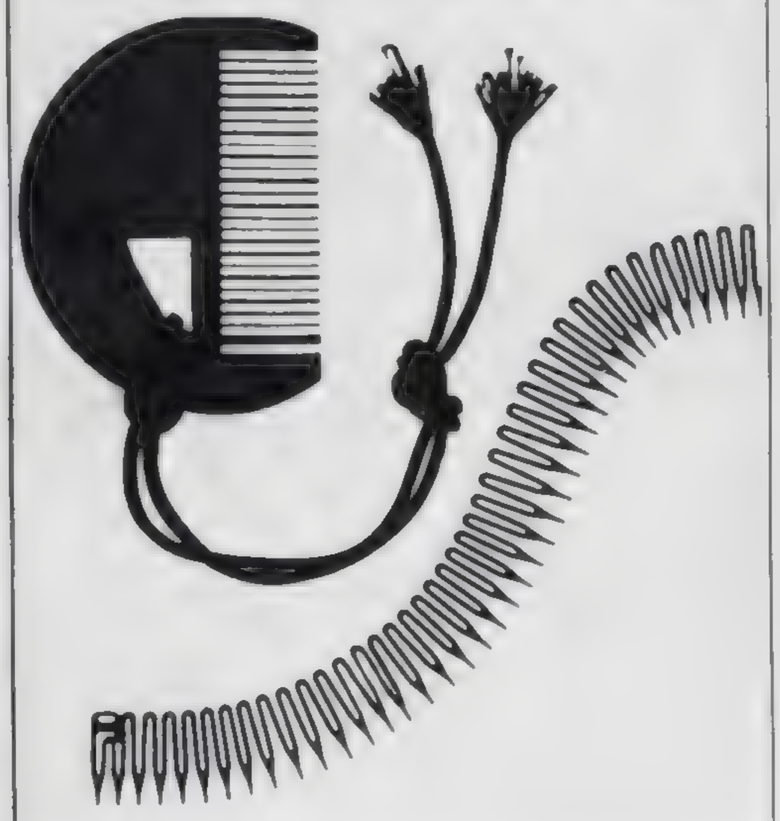
On the theory that it isn't always easy to find salons that give you this kind of fullness and breeze, we'd like to tip off Long Islanders to the people behind the picture, left: Nubest & Co., 1482 Northern Blvd., Manhasset, NY 11030.



"This is the season to be festive with hair," says Pipino-Buccheri Salon's Marc Pipino, one of the whizzes behind a lot of Vogue hair, including the soft rippling, *above* (earrings, M&J Savitt). . . . "If you don't have a perm and want texture, divide hair into 4 big sections, braid tightly, then shower, dress, make up, and—at the last moment—brush once lightly. . . . Try knotting up one side and sliding in a hair ornament. . . ."

New combs, new ways to wear them

The comb-on-silk-cording, below left, was designed as a pendant, but we'd love to see it sliding out of a bag at night. D'Jor, 40 W. Louisiana Ave., Denver, CO 80223, $10 ppd. . . . Slide this flexible hair-band-comb, below right, into dry hair and it gives you a lift all around. Slide it into wet hair, finger-fluff back, and it dries to a smooth/rippled look. One of our best drugstore finds!



You're dying for a perm, but you can't stand the smell? Dial, toll-free, (800) 328-8000 for salons that have La Maur's apple-scented Apple Pectin Perms. . . .



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YOU WRITE US

(Continued from page 24)

in Cuba, a luxury that after eighteen years in power Castro obviously cannot afford.

Mrs. Jorge de Ona
Miami, FL

The best diet

As a subscriber to Vogue and a nutritionist, I was pleased that Vogue reported on and outlined the Dietary Goals for the United States as reported by the McGovern Committee [August Vogue]. The report has been received with mixed reviews by health professionals. First, because the implication is that following the Goals will result in reduced incidence of "killer" diseases. Second, the basis of research data on which these recommendations were made for a total population is lacking. Actually, the goals are primarily best used by middle-aged, overweight males—not the total population. In my opinion a goal that could have been advocated for the total population without any question would have been simply to reduce body weight to normal.

Edith A. Syrjala, R.D.
Cambridge, MA

"Unprofessional" homemakers?

. . . I read, with much enthusiasm—enough to make me write—the letter from Audrey Ward [You Write Us, September Vogue] regarding your "How You Think" article [June Vogue]. Mrs. Ward raises some valid, true points. Unfortunately, editors/publishers do not recognize homemakers as "professionals," but not because of *their* ignorance but because of the *quality* of homemakers even though we number many.

I have found since staying home, after many years of working, that homemaking is indeed a profession—with goals and challenges. But this feeling is shared by a relatively small number. It never ceases to amaze me the number of women who waste time living day to day and can't wait to get a job to do something constructive. The way things are going in American society today, what could be more beneficial than devoting some time to a better family environment? Compared to the number of working years in a person's life, time devoted to giving children a good start is relatively short.

Come on women, if you're proud to be a homemaker and don't make your worth known, then don't complain when you're put down. Women who aren't proud to be homemakers are ruining your reputation and placing it in a position the "professionals" place a small importance on. . . .

Janet Cook Wilmoth
Des Plaines, IL

Dream on . . .

Before you started publishing "You Write Us," I was confident Vogue's regular readers were cool, chic, and international. In fact, the very people pictured on your pages. Now, to my dismay, I discover they are nothing but ordinary Americans, a bunch of gushing housewives. . . .

Can't you cut the column and let me have my illusions of elegance back?

Alice Strickland
Philadelphia, PA

EDITOR'S NOTE: *Keep on dreaming . . . there's lots of variety among close to five million readers.* ▽

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Putnam: Bugbee Corp.
Seymour: Isaacson's
Stamford: Bob's Sports Shop
Stamford: Sarner's
Waterbury: Howland Hughes

DELAWARE
Milford: Alices Clothes Tree
Millsboro: Alices Clothes Tree
Seaford: Peebles Department Store

MARYLAND
Annapolis: The Brittany Shop
Annapolis: Lipmans Quality Shop
Baltimore: Ponds Fashion Shops
Frederick: The Parsons Company
Laurel: Vogue Shop
Lexington Park: Peebles Department Store
St. Michaels: Bells
Waldorf: Pebbles Department Store

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Dumont: Joan Dress
Elmwood Park: Shirlanes
Fort Lee: Schweitzers
Jersey City: Thorne's
Livingston: M. Epstein
Martinsville: The Country Closet
Metuchen: Morris Stores
Morristown: M. Epstein
Morristown: Young Sophisticates
Newark: Hahne's
New Shrewsbury: John Kinkel & Son
Newton: Shirlanes
Perth Amboy: Paramount Shop
Pompton Lakes: Singers Department Store
Rahway: Fashion Shop
Ramsey: Bakers
Ramsey: Shirlanes
Somerset: M. Epstein
Somerville: Reinhardts
Tenafly: Tenafly Department Store
Waldwick: Bakers
Wayne: Meyer Brothers
West Milford: Bakers
West New York: Lily Shoppe
Westwood: Shirlanes
Woodbridge: Christensens Department Store

NEW YORK
Albany: Barbizon Shop
Albany: Sherry's
Amsterdam: Toggery
Auburn: Auburn Dry Goods
Baldwin: Tetenbaums
Baldwin Place: Rudolph's of Westchester
Binghamton: McLean's
Bronx: Rosalie
Bronx: Ruthy Specialty Shop
Brooklyn: Hage Fashion Fair
Buffalo: Krasner's
Buffalo: Robinson's
Buffalo: Wm. Hengerer
Cairo: Rose's Fashions
Clayton: Hilda's Place
Corino: Gate's Rockwell
Corona: Linda Store
Corwall: Edgar's
Dover Plains: Ellens
Elma: Fashion Barr
Elmira: S. F. Iszard
Fishkill: Fishkill Department Store
Flushing: Upstairs Fashions
Forest Hills: Jayson's
Getzville: B. Casual
Gloversville: Argersinger's
Greenport: Levinsons
Greenville: Von's Department Store
Hamburg: Clothes Closet
Hopewell Junction: Hair Now Boutique
Horseheads: J. H. Cohen
Hudson: Marsh's
Ithaca: Rothchild's
Jamestown: Bigelow's
Jamestown: Plaza Apparel
Johnson: Four Season's Fashions
Lewiston: Lilli's
Liverpool: Sally's Dress Shop
Lockport: Town/Country
Medina: Kilworth's
Mt. Kisco: Abels
Newburgh: Johnson & Hare
New York: A. H. Sportswear
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Patchogue: Swezey's
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Warwick: Gilvans
Waterville: McLaughlins
Whitestone: Clotheshorse Boutique
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PENNSYLVANIA
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Altoona: Bon Ton
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Ambridge: Pearl Fashions
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Greensburg: A. E. Troutman
Greensburg: Royers
Greenville: Dicksons
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Grove City: Four Seasons
Hanover: Bon Ton
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Leechburgh: Philadelphia Store
Lewistown: Bon Ton
Lock Haven: The Smart Shop
Meadville: The Kindler Co.
Mechanicsburg: Ryan's Store
Milton: Elite Shoppe
Mt. Pleasant: Alex A. Ghantous
North East: Holly Shop
North Huntingdon: Prices of Norwin
Oil City: Brody's Inc.
Philadelphia: Goldie's Sportswear 5th Street
Pittsburgh: Ed Cohen
Pittsburgh: Fashion Hosiery
Pittsburgh: Lebanon Casuals
Pittsburgh: Prices of Oakland
Pittsburgh: Stephen Richards
Ridgeway: Brody's
Sharon: Carriage Shop
Sharon: Whitmer Smith
Shippensburg: Joy Dee Department Store
Somerset: Town Square Casuals
St. Mary's: Berman's
Titusville: Lee Casuals
Uniontown: Kaufmans
Vandergrift: Rubins
Wellsboro: R. J. Dunham
York: Bon Ton
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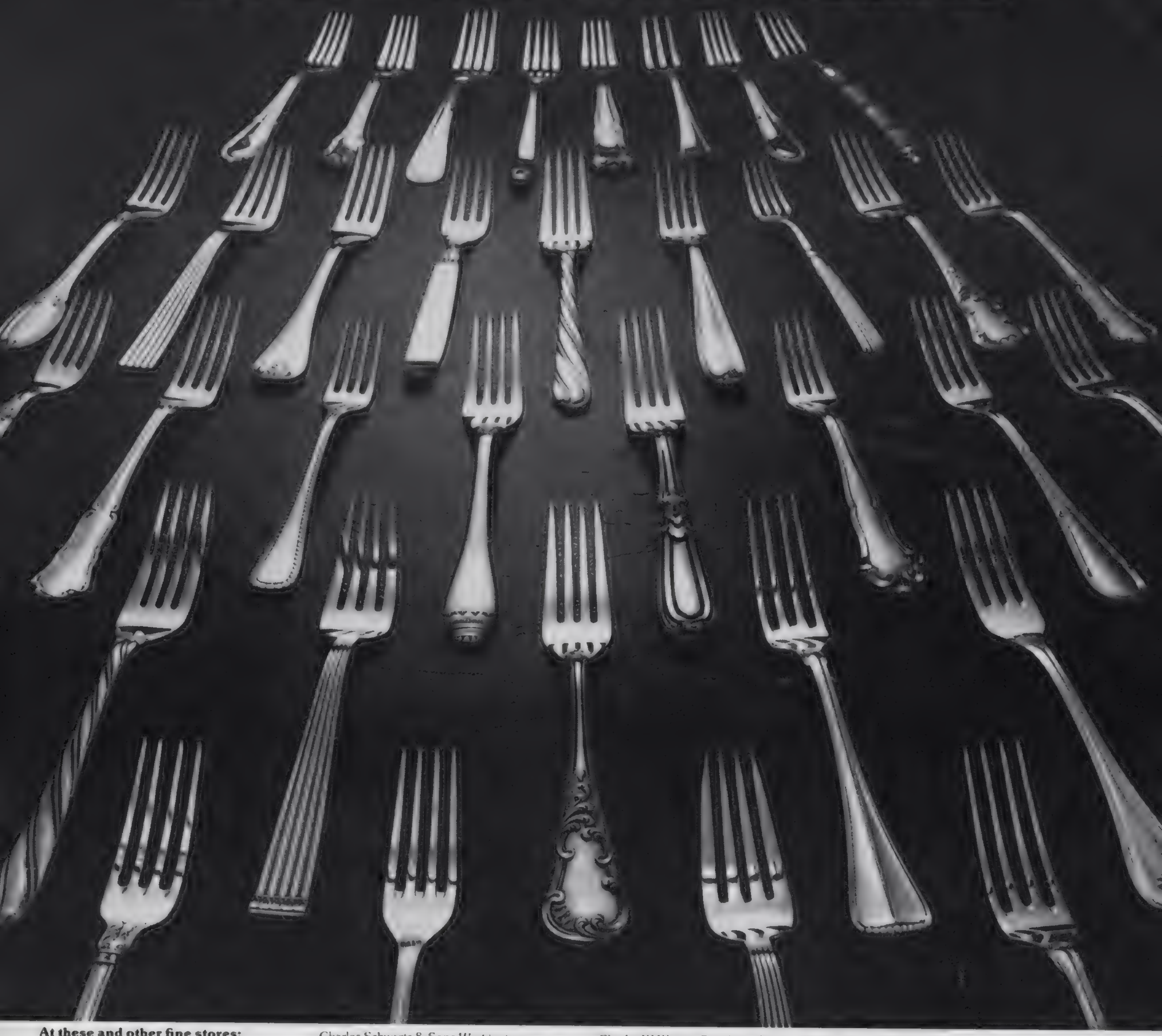
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Manassas: Peebles Department Store
Norfolk: Leggetts Military Circle
Roanoke: Leggetts Salem Plaza
Roanoke: Leggetts Tanglewood Mall
Springfield: B. J.'s
Starsburg: Riddlebergers
Virginia Beach: New Image Boutique
Winchester: Leggetts Department Store
Woodbridge: Peebles Department Store

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Charlestown: Washington Specialty Shop
Fairmont: Jones
Huntington: Anderson Newcomb
Keyser: Shears Ladies Apparel
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Pogue's *Cincinnati*
Shulan's Fairlawn Jewelers *Akron*
Oklahoma Dawson's White Barn *Stillwater*
Oregon Friedlander & Sons *Washington Square*
Zell Brothers *Portland*
Pennsylvania J. E. Caldwell *Harrisburg, Haverford, Philadelphia, Plymouth Meeting*
Hardy & Hayes *Pittsburgh*
Puerto Rico Ambiance *San Juan*
South Carolina Charles Kernson & Co. *Charleston*
Smithwick Jewelers *Greenville*
Tennessee Andrew Morton, Inc. *Knoxville*
Texas Accents *Conroe*
Carlton House *Houston*
Hanley Wood, Inc. *San Antonio*
Johnson's Jewelers *Tyler*
The Pavilion *Dallas, Wichita Falls*
Taylor Bros. *Corpus Christi*
Utah Z. C. M. I. *Ogden, Orem, Salt Lake City*
Virginia Frank R. Ford Co, Inc. *Norfolk*
Schwarzschild Bros. *Richmond*
Washington Friedlander & Sons *Bellevue Square, Bremerton, Everett, Northgate, Seattle, Southcenter, Tacoma Mall*
Wisconsin Bake's *Green Bay*
George Watts & Son, Inc. *Milwaukee*

Last-minute arts of giving: tips, shortcuts, catalogues, shopping lists from six experts

By Alexandra Anderson

In my grandmother's attic was a small closet whose wooden door stayed locked all year until Christmas Eve. Downstairs, seated in her green velvet chair, or (in summer) under the apple tree in her garden, my grandmother never stopped knitting or embroidering. Through the year, her fingers worked the different colored yarns and threads into sweaters, mittens, feather-stitched blankets, and other mysterious objects whose identities were revealed only on Christmas Day. Years later, we learned the function of that closet—it was her hiding place for all those stitches which returned to us transformed by tissue paper wrappings and yellow ribbons on Christmas morning.

That making of presents was an organic process, one light years removed from the feverish shopping marathons I begin always the week before Christmas. Planning in advance, not part of my nature or lifestyle, was integral to hers: so entwined with daily routine, it was like instinct. Part of the giving of gifts then was the giving of time; and there is still something extra about a gift someone makes for you, regardless of its quality. It speaks a different language from anything one can buy, perhaps *because* it contains that element of personal time spent.

Left for us who careen into December with our shelves bereft of treasures in advance are the high-wire pleasures of total immersion. With stamina, organization, and a dose of cheerful ruthlessness, last-minute Christmas shopping can be fun.

Gifts of food are grand: to make yourself, to assemble, to receive—if you don't or can't bake the breads and holiday fruit cakes yourself, spend a couple of hours in a gourmet shop. A writer I know exploits both the charms of packaging and his nearby farmer's market and comes up with wonderful Christmas baskets for everyone on his list. From the Kutztown (Pennsylvania) weekend market, he gathers together jars of homemade horseradish, honey, jams, and local produce, deposits the combination in mushroom baskets he decorates with ribbons and holly—and he has the nearest thing to the old homemade present. Here, imagination replaces time and achieves the same results.

Consider the strategy of mail-order Christmas shopping. Even last minute, armed with telephone, credit cards, your list of recipients, and a stack of catalogues or even the Yellow Pages, you can provide for everyone on the list in a day or two.

Extending the food idea, beyond those annual boxes of pears ex-mothers-in-law and distant aunts tend to send from Harry and David out in Medford, Oregon, you can find virtually any food you ever dreamed of through mail order.

Two new books that are fabulous resources for mail-ordering food presents: Ann Tilson and Carol Hersh Weiss have put together **The Mail Order Food Guide** (Simon and Schuster, $5.95 paperback), which tells you where to find everything from Southern country smoked hams to truffles and foie gras from the Périgord. I am very tempted to send my ex-mother-in-law that case of canned dandelion greens from W. S. Wells and Son in Wilton, Maine . . . or maybe the half-carcass of buffalo meat or a buffalo-skin robe supplied by Bison Pete from Wheatland, Wyoming. Caviarteria, in Manhattan, air-ships caviar anywhere in the United States and offers their "El Magnifico" gift plan: a $500 extravaganza of monthly arrivals of smoked salmon, caviar, cheeses, and pâtés, while Nichols Garden Nursery in Albany, Oregon, will mail-order out its culinary herbs and seeds, including a catsup-spice seasoning complete with recipe for making up to sixteen pints of catsup.

The Complete Food Catalogue, by José Wilson and Arthur Leaman, with a foreword by James Beard (Holt, Rinehart and Winston, $6.95 paperback), offers hundreds of American and European sources for mail-order food and kitchen equipment, along with gossipy tips and random information. Though many places listed in both books do require four to six weeks of advance time for delivery, many others accept phone orders and credit-card billing. And if, this year, it's too late to order presents from some of the more exotic locations, the books themselves are marvelously informative and charming gifts.

Local stores, larger department stores, and such mail-order outfitters as L.L. Bean and Eddie Bauer accept telephone credit-card orders twenty-four hours a day and provide very rapid delivery. Bauer offers air shipment for a small additional charge, so things take only four to seven days to arrive.

Catalogue shopping, even for stores you can visit, allows you a vast range of objects and prices, and armchair browsing can inspire you to give presents you'd never think of in the course of ordinary shopping. This year, the *ne plus ultra* of catalogue gifts from Neiman-Marcus: they're offering and will ship direct "His and Hers" urban windmills that operate on twelve mph of wind velocity and come with storage batteries and current alternator, for $16,000 apiece.

(Continued on page 94)

Haute tote.



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☐ Check ☐ M.O. Enclosed
Card # _____ Exp. Date _____
Signature _____

CHRISTMAS GIFTS

(Continued from page 93)

Museum-shop catalogues and the museum shops themselves are terrific places to find last-minute gifts of all kinds. The new **Shopper's Guide to Museum Stores** compiled by Shelley Hodupp (Universe Books, $6.95 paperback), provides a convenient reference to the merchandise sold in over one hundred museum shops across the country. These stores concentrate on a wide variety of objects, specially commissioned designs, posters, and unusual replicas of items from their collections and are a haven for last-minute, one-stop shopping, usually offering a substantial discount for members. The Brooklyn Museum, the Smithsonian, The Museum of Modern Art, and The Metropolitan Museum of Art have pioneered the selling of small, artistically chosen objects and paper goods, as well as those reproductions from their collections.

Museum shops adhere to unusually and consistently high standards of taste in their selections and they offer striking cards, calendars, and date books that are universally appreciated gifts. In New York, The Museum of Modern Art's address book—an original design with illustrations of famous modern architectural masterpieces—now comes in several cover colors. The Metropolitan Museum of Art in New York has expanded offerings, including gorgeous needlepoint kits taken from pre-Columbian motifs; and, in Washington, the Smithsonian purveys a wonderful model to assemble of the Wright brothers' plane.

Courageously limiting yourself to a single store or category of gift definitely makes last-minute shopping easier, since it focuses your energies and your imagination, as well as allowing you to find a wide range of unusual presents.

Last year, my one-stop shopping concentrated on Sam Flax's art supply store. The art supply chain solved all my Christmas dilemmas. In one afternoon, I found myriad sets of rainbow-colored pens and pencils for the children on my list. I even added packages of press-type figures commonly used by architects to illustrate people, trees, and traffic on their renderings. A classic fat black Lamy writing pen with an 18k-gold point was perfect for the men on my list; and, for my women friends, I bought an incredible assortment of Italian and French marble papers and Japanese handmade papers.

Other beautiful papers, all handmade, come from Manhattan's New York Central Supply Company, as do a variety of beautiful blank books handbound in bookbinder's marbleized papers. These can be had in sizes ranging from pocket to scrapbook, and the largest and most lavish ones cost under one hundred dollars.

One actually could limit one's self to giving nothing but books and never run short of ideas. Virtually any large or specialized book emporium is a natural for concentrated Christmas shopping. Rizzoli's, Doubleday's, Brentano's, Barnes & Noble cover the field, while New York's Gotham Book Mart or San Francisco's City Lights Books can supply first editions, signed copies or out-of-print literature. At Gotham, you might choose from the array of Edward Gorey's peerlessly witty illustrated tales or you could make off with John Ashberry's newest book of poems, **Houseboat Days.**

And don't overlook books as an art form. English painter Rory McEwen has collaborated with Wilfred Blunt, his former teacher, in a lavish new edition of Blunt's extravagant text, **Tulips & Tulipomania.** Blunt's exact and marvelous history of tulips discusses the properties of the flower and traces the frenzied seventeenth-century speculation in tulip bulbs. McEwen, who paints his originals with watercolor on calfskin vellum, enlarges the tulip blossoms to three times their size, rendering them in brilliant detail, without background, leaves, or any romantic distractions. The book, with its attendant portfolio of eight tulip lithographs signed by the artist and reproduced from the original watercolors, is limited to an edition of five hundred copies. It's published by London's Basilisk Press and is available at New York's Folio Society for just under $600.

More lavish still, and probably the art book of the year, is the limited edition of **Foirades/Fizzles,** a collaborative masterpiece with text by Samuel Beckett and etchings by Jasper Johns. Published by the Petersburg Press and available from them or from print galleries in major cities, the oversized volume-portfolio is selling for $7500; and any collector would covet it.

Specialty stores of all kinds provide generally uncrowded and attentive shopping during the Christmas season. One example is New York's Caswell-Massey, a paradigm of an apothecary shop, which presents a positively overwhelming selection of potential gifts. Here, you can find every conceivable kind of soap: soap carrot-colored and carrot-juiced, tomato-shaped soap, soap transmuted from lettuce, cucumbers, from mountain lavender, vitamins, or brown sugar. You might consider assembling bouquets of them and give someone soap alternatives to last an entire year.

From Kiehl's Pharmacy on Third Avenue in New York, try the perfumed oils and ingredients for potpourris. Their scents of Rain, Dawn, and Tea Rose are remarkably subtle and original. Many small stores across the country now carry such ingredients and organic products.

Another useful category to keep in mind for last-minute originality and practicality

(Continued on page 97)

Catalogue browsing: compelling way to find the special, the unique, to enjoy the urgencies of Christmas



GREAT EXPECTATIONS
PRECISION HAIRCUTTERS
OPEN OR OPENING SOON

ARIZONA
Metro Center, Phoenix
Park Central Mall, Phoenix

CONNECTICUT
Branhaven Plaza, Branford
Hamden Plaza, Hamden
Charter Oak Mall, East Hartford
Meriden Square, Meriden

FLORIDA
Altamonte Mall, Altamonte Springs
Volusia Mall, Daytona Beach
Omni International Mall, Miami

GEORGIA
Lenox Square Mall, Atlanta
Omni International, Atlanta
South Lake Mall, Morrow

IOWA
Midlands Mall, Council Bluffs

LOUISIANA
Hammond Square, Hammond
Plaza in Lake Forest, New Orleans

MINNESOTA
Minnehaha Mall, Minneapolis
Rosedale Center, Minneapolis
Knollwood Village, St. Louis Park

NEBRASKA
The Atrium, Lincoln
South 48th Street, Lincoln
50th & L, Omaha

NEW HAMPSHIRE
The Mall of New Hampshire, Manchester
Newington Mall, Newington

NEW JERSEY
Closter Plaza Shopping Center, Closter
Flemington Mall, Flemington
Quaker Bridge Mall, Lawrenceville
Seaview Square, Ocean Township
Westbelt Mall, Wayne

NEW YORK
Modell's Shoppers World, East Meadow
Dutchess Mall, Fishkill
Latham Circle, Latham
Sunrise Mall, Massapequa
The Bazaar Mall, Mount Kisco
57th Street, New York
Eastchester Mall, Scarsdale
Hillside Shopping Center, Smithtown
Mamaroneck Avenue, White Plains
Pathmark Shopping Center, Whitestone

OHIO
Randall Park Mall, Cleveland

PENNSYLVANIA
Park City Mall, Lancaster
Hospital Road, Lewisburg
Wyoming Valley Mall, Wilkes-Barre
Montgomery Mall, North Wales
Atwood St., Pittsburgh
North Mall, York

SOUTH CAROLINA
Columbia Mall, Columbia

TEXAS
Red Bird Mall, Dallas
Hulen Mall, Ft. Worth
Memorial Drive, Houston
North Oaks Shopping Center, Houston
Westwood Fashion Mall, Houston
Richardson Square, Richardson

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GIVE

VOGUE

FOR

CHRISTMAS

The gift that will delight
her all year through.

CHRISTMAS GIFTS

(Continued from page 94)

is the continually changing landscape of gadgets. Hammacher Schlemmer no longer offers its electric paper-shredding wastebasket, but they can supply you with such ingenious devices as an electric teakettle with a memory (a special steam control that switches off automatically when the water starts boiling).

The 3M Company has come up with a domesticated electric copy machine for home use, and home computers that sell for between $400 and $1000 recently have been developed for storing addresses, recipes, or running inventories. Salton has even marketed a suave electric grinder for making your own organic peanut butter. Its sleek Bauhaus design suggests that American product designers have learned from those exemplary Braun draughtsmen whose lighters, coffee grinders, and juicers remain models of gadget chic.

And this year's ultimate gadget has to be the moped, now legal in twenty-six states. The lightweight, motorized bicycles solve short-range commuting problems and are versatile and glamorous-looking enough to make them fun to ride.

With a phone call, you can provide theater tickets and a month's or a year's worth of all kinds of treats or services. Catered

Try choosing everything on your shopping list from a single place

dinners, exercise or dance classes, flying lessons, courses in a favorite but unpursued subject—all can be arranged quickly and with little trouble. I would love to be given six months of piano lessons, just to discover whether I actually could ever realize my assumptions of musical aptitude. I also suppress longings for a year's delivery of seltzer water . . . the real thing in the traditional blue or green heavy glass bottles. Perrier water is easier to get and is now being distributed across the country, so I'd settle for a year's supply of that instead.

The finest, most successful last-minute present I ever invented was printed on a bunch of three- by five-inch filing note cards. Each one of the dozen cards was redeemable for one hour of my time and my father could ask for an hour whenever he needed chores done. I redeemed them in twelve hours of milking cows and mowing lawns. He was delighted for months.

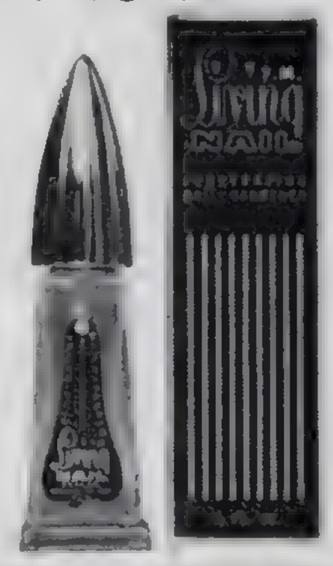
A final suggestion that contains the grace of forethought—and a recognition of the pressures of the seasons that can be, with ingenuity, surmounted—is to hire a limousine for a day or part of a day before Christmas and to put the car and driver at the disposal of your dearest friend who also has not quite finished Christmas shopping. For about $20 an hour, the limousine provides splendid mobility through the labyrinths of Christmas temptations and makes browsing for special things entirely possible, right up to the last minute. It is also a wonderful way to deliver the presents, a sort of urban sleigh and reindeer.



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The stores and mail-order houses mentioned as last-minute Christmas shopping resources are listed below. Most larger firms accept phone orders and will charge purchases to your credit-card numbers. They also ship directly to the recipient and offer air shipping services for a small additional charge.

Museum shops and smaller stores may be called for information, but usually require written orders and payment by check. After December 1, it is best to shop in person.

L.L. Bean, Inc., *Freeport, Maine 04033. (207) 865-3111, twenty-four-hour ordering service. Major credit cards accepted. Air shipping.*

Eddie Bauer, *Seattle, Washington 98052. (1-800) 426-8020, twenty-four-hour ordering service. Major credit cards accepted. Air shipment.*

Neiman-Marcus, *Dallas, Texas 75201. Texas residents may call (800) 492-5510. Outside of Texas, call (800) 527-5800. Orders taken between 8:00 A.M. and 8:00 P.M. N-M charge accounts and Bergdorf Goodman.*

Sam Flax, *25 E. 28th Street, New York 10016. (212) 481-4717, Atlanta (404) 873-1515, Dallas (214) 521-6410. Phone orders accepted. Major credit cards accepted. Air shipment.*

New York Central Supply Company, *62 Third Avenue, New York 10003. (212) GR3-7705. Phone orders accepted. Payment by check or major credit cards. Air shipment can be arranged.*

The Gotham Book Mart, *41 West 47th Street, New York 10036. (212) PL 7-0367. Phone orders, major credit cards accepted.*

The Folio Society, *113 East 55th Street, New York 10022. (212) 758-2210. Books can be purchased through membership.*

Petersburg Press, *17 East 74th Street, New York 10021. (212) 249-4400. They will tell you what galleries carry their publications.*

Caswell-Massey Co. Ltd., *518 Lexington Avenue, New York 10017. (212) 675-2210 for mail order information.*

Kiehl's Pharmacy, *109 Third Avenue, New York 10003. (212) 475-3400 for mail order information.*

At Christmas, some expert advice can be invaluable. Below, some of our resident experts offer their suggestions for successful and satisfying presents. The pleasures of actual selection are yours.

give Books

By Allene Talmey

Love Letters, chosen by Antonia Fraser (Alfred A. Knopf). Letters of passion, farewell, gallantries, fears, and twelve other categories. The writers include Napoleon, Zelda Fitzgerald, Proust, Dorothy Thompson, and Henry VIII with a missive to a wife he beheaded. *Sample:* In 1840, Prince de Joinville sent this note to the notorious French actress, Rachel, "Where?—When?—How much?" She answered: "Your place—Tonight—Free."

Eastward Ha! by S.J. Perelman (Simon

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CHRISTMAS GIFTS

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and Schuster). In this manic-depressive travel book, Perelman describes himself as ". . . an Aquarian born on the cusp of Snafu . . .". Uneven but the peaks are worth the plateaux.

Gardener's Magic and Other Old Wives' Lore by Bridget Boland (Farrar, Straus and Giroux). Almost as small as dill leaves, this entertaining, charm-filled book can enhance both modern gardens and the minds of gardeners.

Rebecca West: A Celebration: A Selection of Her Writings (Viking). Essays, history, fiction, reportage, travel, including a big, marvelous hunk of her odd masterpiece, *Black Lamb and Grey Falcon,* part of which Vogue published in 1941. Genius.

Life is a Banquet by Rosalind Russell and Chris Chase (Random House). A delectable autobiography of a happy woman, star of stage, screen, and hospitals.

The Almanac of American Politics, 1978 by Michael Barone, Grant Ujifusa, Douglas Matthews (E.P. Dutton, with the Fund for Constitutional Government). Indispensable. Short biographies of all the Senators and Representatives in Congress with their key votes as well as the political, economic, and ethnic pressures of their states and districts. Sharp, readable, unique.

My Analysis with Freud: Reminiscences by A. Kardiner, M.D. (Norton). A psychoanalyst for fifty years in New York City, Dr. Kardiner gives in this short book an amusing, lively, sound, opinionated portrait of Dr. Freud as he was in 1921-1922 in Vienna when he had nine patients at $10 an hour.

Feast Without Fuss by Pamela Harlech (Atheneum). More than four hundred irresistible recipes, spirited menus, and a general sense of good food without fanaticism. An original from the American Lady Harlech.

Essays of E.B. White (Harper & Row). A mettlesome excursion into the peopled mind of Elwyn White, who lives in Maine and writes about politics, memories, birds, life, farms, children. Alternately stimulating and soothing.

The Mountains of the Mind: A Fantastic Journey into Reality by Andreas Feininger (Viking). Singularly beautiful photographs of such subjects as fish vertebrae on a beach, a watering pot, and beetle tracks by a master photographer, with his exploratory comments and notes.

The Naked Civil Servant by Quentin Crisp (Holt, Rinehart and Winston). In this candid, funny, and moving autobiography, Crisp is outrageous and shrewd. *Sample:* "I became one of the stately homos of England."

The Changing World of Fashion: 1900 to the Present by Ernestine Carter with an Introduction by Diana Vreeland (Putnam). More than two hundred illustrations, thirty-two in color. This handsome, careful book turns into a small, panoramic encyclopedia of fashion —rational, learned, acute. A decent read.

Green Magic: Flowers, Plants & Herbs in Lore & Legend by Lesley Gordon (Viking). A ravishing book with plenty of illustrations in color and black-and-white, blooming with fact, poetry, greenery, and venery.

Six Men: Charles Chaplin, H.L. Mencken, Humphrey Bogart, Adlai Stevenson, Bertrand Russell and Edward VIII by Alistair Cooke (Alfred A. Knopf). Memoirs, not biographies. Sharp as a serpent's tooth, loving in spots but not sloppy, critical but not venomous. The best, perhaps, is the marvelously knowing chapter on Mencken—unforgettable. Cooke's style goes down like Benedictine and Brandy.

Peter's Quotations: Ideas for Our Time by Dr. Laurence J. Peter (Morrow). Author of *The Peter Principle,* Dr. Peter has assembled a fascinating, sound, witty, contradictory compendium of bits and pieces by authors ranging from Euripides to W.C. Fields. *Sample:* " 'Lord give me chastity—but not yet.'—Saint Augustine."

give

*M*usic

By David Sargent

Madness lies in presuming to pick the "best" disks of the past year as possible holiday gifts. There have been so many fine ones, of every type of music, and no one person's ears could possibly be large enough to listen to them all. So what follows is, instead, simply a selection of good records. Every one of them will make a lovely gift, assuming the most minimal interest in the type of music involved on the part of the recipient.

Fleetwood Mac, "Rumours" (Warner Bros. BSK3010). 1977 has

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It communicates.
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CHRISTMAS GIFTS

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been the year of Fleetwood Mac, and of this record, which held the No. 1 spot on the sales charts for five months, longer than any other album in history. Fleetwood Mac represents the very best of the 1970's soft rock—dulcet enough to be ingratiating, tough enough to be interesting, musically fresh, emotionally personal, rhythmically enlivening.

David Bowie, "Low" and **"Heroes"** (RCA CPL1-2030 and AFL1-2522). Bowie remains the most commercially successful and, in many respects, most fascinating of the progressive rockers, blending an ever-shifting, always-compelling persona with cold passion in the singing and imaginative musical textures (usually in collaboration with Brain Eno, the synthesizer wizard).

Maurizio Pollini, pianist. Chopin: Polonaises (DGG 2530659). **Beethoven: Concerto No. 4,** with Karl Bohm conducting the Vienna Philharmonic (DGG 2530791). Pollini is a cool, lucid pianist, but not without heart, and both these performances project the music in a wonderfully smart, subtly sensuous way.

The gift of music: disks that range from dulcet to grand and impassioned

Kate and Anna McGarrigle, "Dancer with Bruised Knees" (Warner Bros. BS3014). Their second record, and as lovely and delicate a blend of traditional folk music and personal compositions as their first.

Philip Glass, "North Star" (Virgin PZ-34669). Glass writes compelling, hypnotic music for electric instruments and voices. He is best known for long, cleverly repetitive scores, as in his music for the opera, "Einstein on the Beach." This disk aimed at the pop market, features shorter pieces and lots of overdubbing. It's different from his usual work, more abrupt yet texturally richer, and well worth hearing.

Tchaikovsky: The six symphonies and "Manfred." Mstislav Rostropovich conducting the London Philharmonic Orchestra (Angel SGE-3847; seven disks). Grand, impassioned yet always intelligent accounts of some grand, impassioned and usually intelligent music. This set really represents the famed cellist's calling card as a conductor, and an impressive one it is.

Neil Young, "American Stars 'n Bars" and **"Decade"** (Warner Bros. Reprise MSK 2261, 3R82257, and 3R52257; three disks). With his quavery tenor and stoned mythic consciousness, Young is a taste that only some feel like acquiring. But for those who do, he is about as moving and significant a figure rock has produced. The first record above is a recent effort, offering a variety of moods. *Decade* is an impressive three-disk retrospective of his entire career, and an indispensable set for anyone serious about recent popular music.

Ives: Symphony No. 4; "Central Park in the Dark." Seiji Ozawa conducting the Boston Symphony Orchestra (DGG 2530787). Two of the great American composer's most mystically accessible works, performed with convincing feeling and style.

Gershwin, "Porgy and Bess." Clamma Dale and the Houston Grand Opera cast (RCA ARL3-2109; three disks). By far the best bet if you want a recording of Gershwin's tuneful bit of pop-operatic Americana—fervently performed in modern sound with just the right balance struck between studio slickness and theatrical spontaneity.

Television: "Marquee Moon" (Elektra 7E-1098). **Talking Heads: "Talking Heads: 77"** (Sire SR6036). The two finest products of the New York rock underground (along with Patti Smith). This is music that strikes some as cold, others as irresistibly alluring in a strong, tense way. Television is more familiarly rock and roll; Talking Heads makes a strange, original sound, full of jerky phrasing and driving rhythmic energy.

Linda Ronstadt, "Simple Dreams" (Asylum 6E-104). More simply and folksily arranged than her previous three albums, "Simple Dreams" finds Ronstadt moving through a convincing assortment of contemporary ballads, hard-driving rock, and traditional folk tunes. The voice is as fine and flexible as ever, and the interpretations show a growing strength and maturity.

Ornette Coleman, "Dancing in Your Head" (Horizon/A&M SP 722). A challenging jazz disk, blending Coleman's superb powers as an instrumentalist with the trance-like repetition of Moroccan tribal music. Not an easy record, perhaps, but one that should be heard by the musically curious.

Wagner, "The Valkyrie." Reginald Goodall conducting the English National Opera Orchestra (Angel SELX-3826; five disks). As the title suggests, this performance of "Die Walküre" is in English (Andrew Porter's excellent translation), part of the veteran Goodall's almost-complete traversal of the complete "Ring" cycle. Musically, it is a fine performance. And being in English, it allows non-German speakers an unparalleled opportunity to discover what Wagnerian drama is really about—a word-by-word marriage of text and music that heightens both, immeasurably.

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give

Collectibles

By Judith Goldman

Do not give a collector what he wants for Christmas—unless he leads you to his prize. Collectors can't be second-guessed in their chase and capture of possessions. Some of the following items are rare; most will become rare. All are appropriate gifts for non-collectors.

At **The Glass Store, Inc.,** look for wonderful things to hang on trees. Boda ornaments in clear crystal come in the shape of angels, Santas, hearts, horses, and goats ($6.95). There are also plump pigs to hang on feminist or male chauvinist trees ($6.95), handblown, multifaceted crystal teardrops from Austria to make a tree glitter like a chandelier ($7-$12), and crystal candleholders in the shape of angels.

Teuscher Chocolates of Switzerland stocks tiny, delicious champagne truffles that come wrapped in bright green plastic

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Christian Dior

Christian Dior

Miss Dior

A melody of blossoms in every scentuous drop...*Miss Dior* Parfum.

CHRISTMAS GIFTS

(Continued from page 100)

(65 cents each or $14 a pound) and could be effectively scattered through the branches of the tree.

At **Brighton Court Ltd.,** the tin-lined miniature copper moulds are meant to shape butter and chocolate, but these small-tins would also be splendid strung on a tree ($3.95).

Tie the ornaments in antique Chinese ribbons from **Victoria Falls** in New York's SoHo. Once used as borders on Chinese robes, the bright ribbons are embroidered in naïve through highly sophisticated patterns ($5 to $15 a foot). There are also one-of-a-kind antique clothes. Chinese shawls dating from 1850 are embroidered with gardens of flowers ($100-$500); mustily-colored silk scarves with Art Deco designs (average $20).

At **The Wicker Garden,** antique fabrics wrap around new pillows and stuffed toys. Square and oblong pillows are covered in old embroidered lace tablecloths and ruffled with new eyelet ($45, $35). One should give or receive more than one small-heart shaped pillows in new eyelet or colored gingham ($10 or $9). Toys at The Wicker Garden are most appealing. Elise Picard-Gaston has designed a wonderfully daft Mother Goose. She is covered in French ticking: her hat and cape are made of dotted Swiss. Under one wing is a detachable baby goose, under the other, a replica of the original Mother Goose story book ($31.50). There is also a stuffed Tooth Fairy who flies horizontally and comes with a toothbrush ($17.50), and early-American-looking stuffed animals covered in antique quilting—sheep, horses, a rabbit, and a rooster ($38 each).

Embroidered silks and fragments of Coptic and pre-Columbian cloth at **Artweave Textile Gallery** are for more serious fabric lovers. The small Coptic fragments are carefully and elegantly mounted on linen ($60-$400), the large breathtaking embroidered silks have breathtaking prices to match and really should be seen before purchased.

Wittenborn Art Books Inc., stocks wonderful books for the collector. Example: Hard to come by is *Pour Kahnweiler*—a homage to the great French dealer with contributions by André Malraux, art historians John Rewald and Roland Penrose, among others ($150)—plus Picasso and Andre Masson lithographs, when in stock; and **The Strand Book Store** has rare books as well as its giant secondhand stock. In the first edition room, Saul Bellow's *The Adventures of Augie March* ($35), Andy Warhol's *The Philosophy of Andy Warhol from A to B and Back Again,* still available at local bookstores for $7.95 at the Strand with a florid inscription by the Pop star ($20). Grander books include the beautiful *English Fairy Tales* illustrated and signed by the incomparable Arthur Rackham ($450).

STOCKING STUFFERS

The one inch by one inch **Language of Flowers,** published in London in 1847. (At the Strand $20.) Thirty-two postcards of architect Richard Meir's drawings ($9.95 at Wittenborn Art Books); pint-sized large-editioned replicas of English painter David Hockney's *livres* deluxe—*Six Fairy Tales from the Brothers Grimm* ($4.00) and *The Blue Guitar* ($12.50, both from Petersburg Press, New York and London). Working within these miniaturized formats, Hockney has illustrated, inimitably and with great sensitivity, the classic fairy tales and the great poem by Wallace Stevens.

give Video

By Diane English

If there's more snow on your screen than in Buffalo, or if you're shopping for a favorite TV addict, you might want to check into the interesting assortment of home video equipment on the market for the holidays. Video gifts aren't cheap, but there should be something to fit almost any budget.

The **battery-powered television** is a good example. **JVC America Co.** manufactures three black-and-white models, portable enough to take on a picnic or to smuggle under your coat to cousin Clara's piano recital. Prices range from $109.95, for a simple model with a five-inch screen, to $279.95, for a model with a three-inch screen, AM/FM radio and cassette player built in.

You say you've been refusing dinner invitations because you hate to miss *Kojak?* You're a prime candidate for **Sony's Betamax home video recorder system.** The Betamax automatically records television programs off the air while you're away, or records one program while you're watching another. The new dual speed model (No. SL8200) allows up to two hours of recording time. The price for this little luxury is $1300.

Sony also makes a black-and-white sound videotape camera that works with the Betamax, enabling you to make your own home videotapes that can be played back instantly, erased, and reused repeatedly. The camera retails for $395.

The video game is a popular and relatively inexpensive gift choice for the armchair athlete. A video game plugs into a home TV receiver, transforming the screen into an electronic playing field. **Magnavox's Odyssey** line offers two new models for the holidays. Odyssey 500 includes four games —tennis, hockey, soccer, and smash—a full-color playing field, digital onscreen scoring, and an A/C adapter. Odyssey 4000, an eight-game model, comes with removable hand controls (in case you'd rather not sit so close to your opponent). The 500 model has added a nice personal touch—players now appear onscreen as little people rather than as plain old dots. Odyssey 500 is priced at $74.95 while Odyssey 4000 costs $69.95.

The item at the top of my Christmas list is **Sinclair Microvision's new Pocket TV** with a two-inch diagonal screen. Measuring in at a mere 1½"x4"x6", it's just the right size to slip into a stocking. This battery-powered gem produces a crisp black-and-white picture, comes with earphones and adapter so the set can be plugged into an automobile cigarette lighter. It sells for $395.

At the other end of the size and price scale is the **Advent Videobeam**, the six-foot screen TV system you may have seen in bars, restaurants, and the bedrooms in the high-rent neighborhoods. A projection con-

(Continued on page 110)



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Introducing Babe Professional Hair Care, Margaux Hemingway's way to fabulous hair.

Babe can give you waves that last for months without spending a minute under the dryer. Just ask your hairdresser for Babe Hot & Beautiful Self-Heating Conditioning Body Wave, the perm that heats up all by itself.

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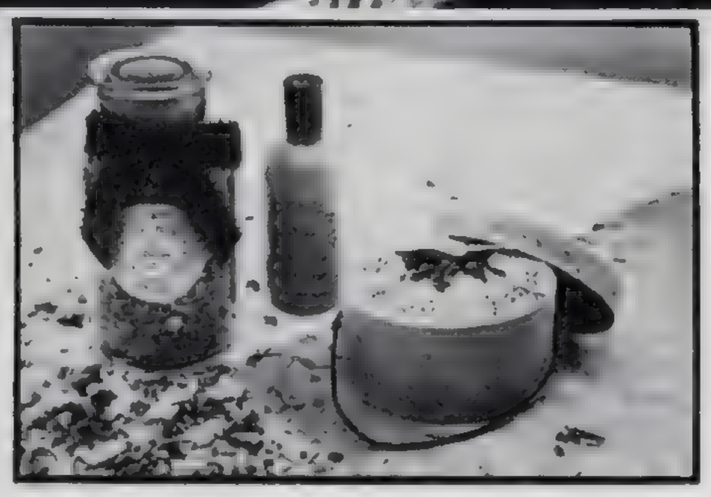
Beauty Now

Things that smell good, look good, help out...including a new cream that's literally out of sight

A very special day—that would make a very special Christmas present!—a day of beauty at Bloomingdale's Beauty Centre, now flourishing on the store's 8th floor. For $100, the recipient gets a day-long revel in beauty, luxury, expert attention. At the Lancôme Institute de Beauté: a facial; hand-and-foot massage; manicure; pedicure; a marvelous makeup. Plus: hair conditioning, styling, by the resident Pierre Michel experts.

Snake-trimmed black jersey tunic, left, by Stephen Burrows.

New from Clinique: Sub-Skin Cream carries a special kind of collagen extract right down to the skin's sub-surface layers, increasing their ability to hold moisture . . . and so helping to smooth fine, dry lines. Sub-Skin Cream sinks in—almost instantly—to do its work, so it should be applied to clean skin with no residue of dirt or makeup.



Potpourri—that sweet/spicy mixture of fragrant dried flowers, aromatic herbs, spices—was the original air freshener in European castles, and it's lost none of its verve. Claire Burke's is mixed from the most delicious, potent ingredients, for endless new/old uses. . . . *Above:* Left, the potpourri itself—to put in bowls, baskets, tie up in sachets for closets and drawers. Center, Vapourri spray to perfume and freshen rooms; try spraying it inside lampshades—when lights are turned on, the warmth releases a ravishing fragrance. Right, to use in clothes drawers instead of sachets—more potpourri and scented drawer paper.

Tennis and jogging are great, but they're taking a toll of toenails—according to Annette Gordon, whose new, attractively Oriental-looking salon at 770 Madison Avenue specializes in marvelous pedicures (also manicures, facials, massage, waxing). The staff is skilled at repairing nails that have been damaged by bangs, bumps. Pedicures are $10 to $15, depending on repairs needed; manicures, $5.



His/hers soap—Floris of London's famous soap in a wooden bowl. His for shaving, hers for a light, fragrant complexion soap. Three fragrances—Rose Geranium, Verbena, and (for the gents) No. 89. $8; add 75 cents for postage and handling. Caswell-Massey Co., Box V, 320 West 13th St., New York, New York 10014.



Soft touch

This complexion brush from West Germany has "bristles" that aren't bristly--they're silky-soft goat's hair. Wonderful for face washing; 7" long, with lacquered wood handle. $4.98, plus 50 cents postage and handling. Lillian Vernon, Dept. VXD, 510 South Fulton Ave., Mount Vernon, NY 10550.

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We searched.
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ESSENCE RARE
by Houbigant

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Pierre Cardin

Leather Accessories.

The French Room shown above, represents the three different Pierre Cardin Collections available. Each includes a full range of four-cornered accessories in a choice of elegant colors. Prince Gardner, A Division of SWANK, INC., is the sole distributor of Pierre Cardin Personal Leather Goods for women in the U.S.A. You'll find them at the finest stores.

Pierre Cardin Leather Accessories, from $15.00 to $27.50.

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14K gold Italian bracelets and neckchains. Wear them individually or mixed and matched to create your own Chain Reaction.

You'll find Aurea's "Braccialetti Look" at fine jewelry and department stores.

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AUREA*

the beautiful Italian word for "gold."

UNOAERRE

Beauty Now

You need travel tips? More moisture? Fitness for $4? A last-minute present? Found . . .

Leave it to the French to think of using a magnet to deep-cleanse skin. They say the system, called Magnederm, works like this: A cream containing pulverized iron is massaged into the skin; the iron adheres to excess sebum and dead skin cells; then an electromagnet gently pulls away iron and adherents. Designed to up the efficiency of facials, 100 salons have it already. For who and where, write Nemectron Belmont, Magnederm Division, 17 W. 56th St., N.Y.C. 10019.

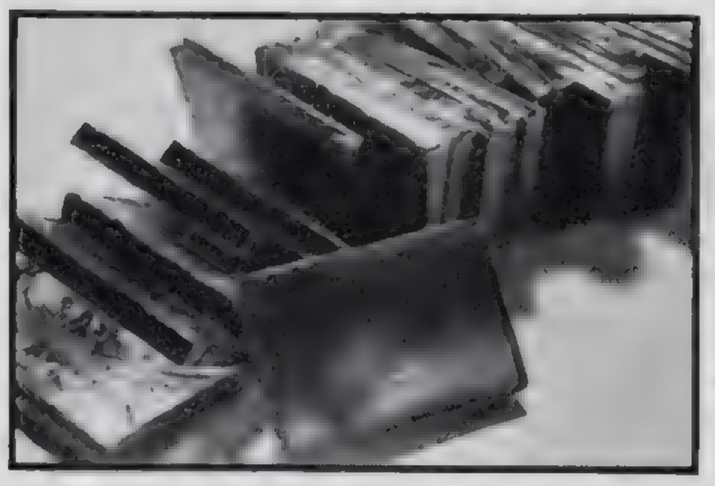


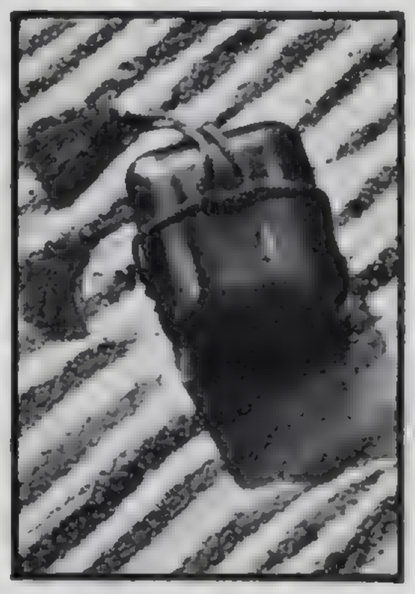
Beautiful present . . . just rewards, right: one of Corum's fabulous gold-coin watches on a black lizard strap. $3,250. Tiffany.

If you have skin that never seems to get enough moisturizing, you are--at last--in luck, in the form of Almay's new Deep Mist Ultrarich Moisture Cream and Night Cream. All they promise.

If you're heading south . . .

. . . we're not going to tell you for the 999th time that you need a good sunscreen and an extra-rich moisturizer. We are going to remind you of two hardworking favorites: PABA-screened Hula Tan Lotion (number 2 in the super-sunny Hawaiian Islands), and Irma Shorell's answer to extra-dry skin, Youthening Body Moisture—available, happily, in a nonbreakable 6-ounce size. . . . Also geared to traveler's skin and to suitcase requirements: the 1-ounce slices of pure, mild Neutrogena soap, *below* (in a pinch, you can brush your teeth with it). 30 to a pack, $8.95.





Jenny's Soap Box, *left: That there happen to be 3 bars of sandalwood-scented soap inside is almost incidental . . . you'd give it (want it) for the box alone—a wonderful black-lacquered cube tied with silky red tassels. $13 postpaid, Jenny B. Goode, 1194 Lexington Ave., N.Y.C. 10028.*

IT IS TIME FOR PETER ALLEN



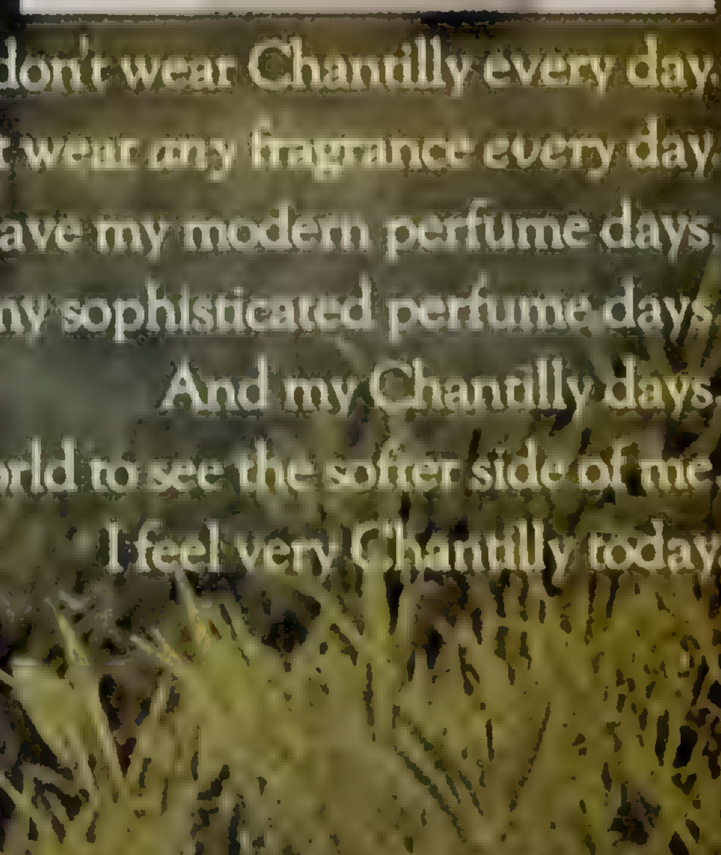
Peter Allen is one of those very special artists who have to be experienced live to be appreciated. That's why we made this record. "It Is Time For Peter Allen." An album and an artist whose time is *now*.

Specially priced live two-record set on A&M Records & Tapes

A&M RECORDS

Executive Producer: Dee Anthony/Direction: Bandana Enterprises Ltd.
Produced by: Ed E. Thacker & Peter Allen ©1977 A&M Records, Inc. All Rights Reserved

I feel very Chantilly today



I don't wear Chantilly every day.
I don't wear any fragrance every day.
I have my modern perfume days.
And my sophisticated perfume days.
And my Chantilly days.
When I want the world to see the softer side of me,
I feel very Chantilly today.

CHRISTMAS GIFTS

(Continued from page 102)

trol box, about the size of an end table, is placed approximately eight feet from the screen and beams the picture onto it. Advent's new model (No. 750) has a streamlined projector with wheels, so it can be stored out of the way when not in use. Advent has nevertheless sold approximately 20,000 Videobeams this year at a very hefty $2995. It's the thought that counts.

give

Sports

by Kay Gilman

Want to be a sport for Christmas? One of the ways to increase winter recreational possibilities is to install a **platform tennis court** on one's own acreage. Platform tennis is the slashing riot of activity, best played in crisp temperatures, that has taken the East Coast by storm and is rapidly rumbling westward. The deluxe, aluminum, prefabricated, heated (to melt ice and snow, not to warm the players) model, equipped with a full complement of lights for night play, can be installed by the **R. J. Reilly Jr. Company** of Danbury, Connecticut, for about $23,000. For something a bit more modest, a wooden court, also with lights, is available from R. J. Reilly Jr. for about $14,000.

What about stuffing a stocking with two tickets for the apotheosis of professional football, the **Super Bowl,** which will take place in New Orleans, "the city that care forgot," on January 15? The tickets, if you can get them, are priced at $30 apiece.

The most lethal weapon in tennis is the new **Bancroft Enforcer.** Made of anodized aluminum extrusion, the black streamlined frame, designed with aerodynamic principles in mind, has less vibration than conventional models. Minimized vibration means less fatigue, fewer errors, faster pace. The unstrung frame, with cover, retails for $40.

The slick, icy slopes of the Northeast have long made for treacherous skiing for expert and novice alike. Now, there is a ski tailored for precisely those conditions. Called the **X-11 Ice,** it features a softer, more flexible midsection, a narrowed profile, and a new sidecut. The X-11 Ice retails for about $185.

Racquet sports for a smashing Christmas impact

A disciplined mind and body is enjoyably possible through **gymnastics,** and one emphatically does not have to possess the frame and adolescence of a Nadia Comaneci to reap the myriad benefits of gymnastics training. A package of ten hour-long lessons with teachers such as gymnastics whiz Gary Novickij at New York's spanking clean, superbly equipped The Gym on East Forty-seventh Street, would be a s'wonderful special Christmas gift for $55.

Puma has the most contemporary women's jogging shoe, featuring especially tailored controls such as a wedge, midsole, and heel counter to prevent injury and to forestall foot-weariness. **The Puma women's jogging shoe** retails for about $27 and comes in two colors with trim.

You can still be first on your block to play **Smash Ball,** a new Israeli game played with hollow wooden paddles and a soft rubber ball. Smash Ball requires no net, court, or special surface, so it's an anywhere, anytime kind of game. The object is to keep a rally going without letting the ball touch the ground. It'll upgrade your tennis volley, and it's *fun*. Two Smash Ball paddles and a ball sell for about $8 at sports and department stores.

Racquetball is the fastest growing game in the zooming, mushrooming world of racquet sports. What could be more timely than a racquetball turnout for Christmas? The well-known **Wilson Sporting Goods** people have it all: The Wilson Aggressor II racquet with squared-off head shape for greater reach at about $38; Wilson Championship racquetballs for about $3.75, the pressurized can; the Wilson by Bata thickly soled and lined racquetball shoe at $26.50; and a brand-new Wilson Racquetball Tote Bag at $13.50 in crushable vinyl, commodious enough to accommodate all the previously mentioned items and more.

Just as an addendum, Wilson's Jack Kramer Autograph is still the finest championship caliber wood racket extant, winning more U.S.T.A. tournaments in 1976 than any other wood racket. The Jack Kramer Autograph sells for $53 strung, while the unstrung frame is $42.▽

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madras ***$105***

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Outwardly it expresses a radiant beauty, remote, almost unobtainable.

But consider it as you would a diamond. Peer deep within. You will discover an inner fire, burning with promise like the rising sun.

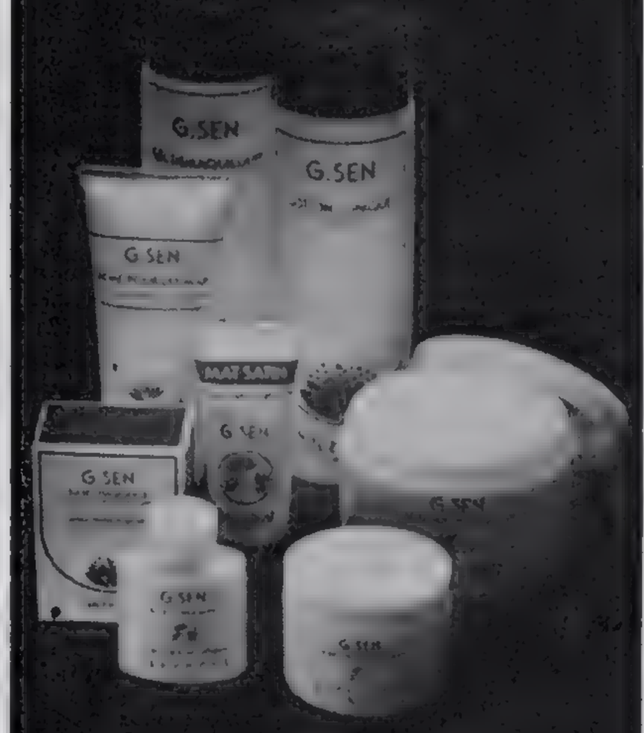
You don't just dab on a perfume like Parure.
You wear it body and soul.



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Ginseng, the fabled root of life from the East, has been blended with Collagen the soluble protein into an extraordinary line of treatments by Stendhal of Paris. Nourishing and rejuvenating. At the Stendhal Counter.



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SAKS FIFTH AVENUE

New York, White Plains, Bergen, N.J., Boston, Troy, Frontenac, Chevy Chase, Pittsburgh, Ft. Lauderdale, Bal Harbour, Houston, Beverly Hills, Woodland Hills, Atlanta, Phoenix, Chicago, Palo Alto.

Françoise de la Renta starts with a surprise. Recipes here; table setting, page 184

Here, Christmas dinner is an eye-and-taste appealing blend of the unexpected with the traditional: from the rich surprise of a cheese soufflé topped with sour cream and caviar, the simple but savory poached chicken and vegetables, to the flaming plum pudding, sauced two ways. Recipes are adapted to serve four.

CHEESE SOUFFLÉ

¼ cup butter
¼ cup all-purpose flour
½ teaspoon salt
Dash of Cayenne pepper
1 cup milk
8 ounces Swiss or Cheddar cheese, grated
4 eggs, separated, plus 1 extra egg white
4 tablespoons sour cream
8 tablespoons beluga caviar

Melt butter, stir in flour, salt, Cayenne. Let foam together, stirring, for 1 minute. Remove from heat. When bubbling stops, add milk that has been heated to a boil. Stir mixture over moderate heat for a minute; it will be very thick. Remove from heat, stir in cheese till melted.

In a large bowl, beat egg yolks till thick and lemon-colored. Slowly add the cheese mixture, stirring constantly. Let cool slightly. Beat 5 egg whites till stiff; fold into the cheese/yolks mixture. Pour into well-buttered, individual soufflé dishes, bake in preheated 375° oven for 25 to 30 minutes, till soufflés have puffed and browned.

Remove from oven, top each soufflé with 1 tablespoon sour cream, 2 tablespoons beluga caviar; serve immediately.

BOUILLI DE POULET (Poached Chicken)

2 broiling chickens, no more than 2¼ or 2½ pounds each, cut into 8 serving pieces in all

Court bouillon:
1 large bay leaf
4 sprigs fresh parsley
1 teaspoon thyme
1 whole onion, peeled, stuck with a clove
10 peppercorns

Tie up court bouillon seasonings in a large square of washed cheesecloth. Fill a 6-quart kettle half full of water; add 1 teaspoon salt. Bring water to boil. Add court bouillon ingredients and chicken pieces. Add more water if necessary to cover chicken. Bring water quickly back to boil, skim, let simmer slowly for 50 minutes to an hour, till chicken is tender. Remove chicken from pot, peel off skin, place on warmed serving platter.

HORSERADISH SAUCE

1 cup sour cream
3 (or more) tablespoons prepared white horseradish
Freshly ground pepper

Start by mixing 3 tablespoons horseradish into sour cream. For a more piquant sauce, add more horseradish to taste. Add freshly ground pepper to taste. Pass in a small bowl, with serving spoon.

POACHED VEGETABLES

16 small carrots, trimmed and peeled
16 small turnips, trimmed and peeled
8 leeks, washed, with roots and most of green tops removed
10 small white onions, peeled
2 celery stalks, washed, trimmed, halved
4 cans good-quality chicken stock

Put vegetables in a large heavy casserole with a cover. Add chicken stock plus enough water to cover. Bring to boil, turn down heat and simmer 15 to 20 minutes, till vegetables are tender, but not overcooked.

Arrange attractively on warmed serving platter, pass with the chicken.

TOASTED ENGLISH MUFFIN SLICES

Package of 6 English muffins

Put muffins in freezer. When frozen, slice each muffin paper thin, place slices on baking sheet. Put in oven preheated to 300°, then turn down to 250°, and let muffins dry for ½ hour. Serve in a basket, wrapped in a napkin.

ENGLISH PLUM PUDDING, FLAMBÉ

six servings

½ cup all-purpose flour, sifted
½ teaspoon baking powder
¼ teaspoon salt
¼ teaspoon powdered nutmeg
½ teaspoon powdered cinnamon

(Continued on page 118)

WHEN EVERYTHING ELSE HAS QUIETED DOWN

THE SLOW GLOW.™



They have so little time for each other. Yet when they're together, time stops. And they turn to the Slow Glow. Cointreau. With its hint of orange, it glows opalescent on the rocks, brilliantly clear straight up. Give it as a gift, share it. The Slow Glow.

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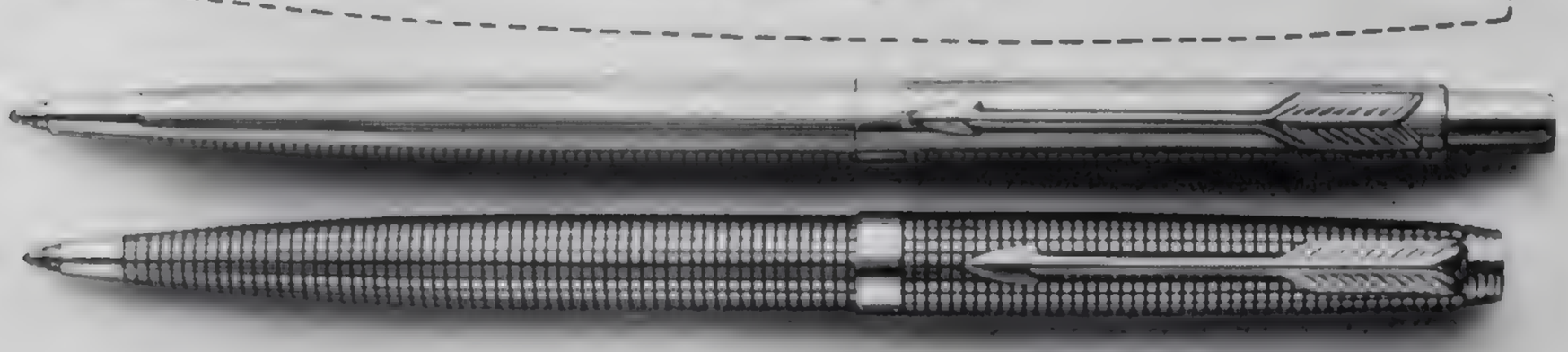
Cointreau

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When the point of a smooth-writing Parker ball pen meets paper there is no comparison. The superiority of Parker engineering is as much a joy to your fingertips as the design is to behold. Actually, more time is spent finishing the surface of the ball in the point than polishing the precious metal cases. Set your present pen aside and pleasure-test a Parker.

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(Advertisement)

Losing Your Young Look While You Win at Sports?

It's not really such a surprising idea, if you think about it for a moment. True, exercise is probably good for you. Whether you're involved in tennis, jogging or skiing (water or snow), sports are helping your body look



lean and firm. And you feel good about yourself as your athletic ability improves.

But all your sport activity *could* contribute to losing your young look. How? Think about your skin. Exposure to sun, wind, harsh weather, even chlorinated pool water can dry your skin unmercifully...and dryness accents tiny little wrinkle lines that may easily make you look older than need be. And those little lines can appear at a surprisingly young age.

Isn't it time you discovered the secret of a mysterious beauty fluid that can help you look younger? Knowledgeable women in many parts of the world share the benefits of this remarkable skin-loving liquid, known in the United States as Oil of Olay beauty lotion.

Simply smooth Oil of Olay on your face and throat. Watch as your skin drinks in the precious fluid. Within moments, you'll notice your skin becoming softer and smoother. There's a fresh, dewy glow, a radiance and lustre perhaps you thought had disappeared forever. It's a look that other people will be able to see, too. Friends may even comment and ask what you're using to achieve such a luminous appearance.

Oil of Olay works hand-in-hand with nature. A wealth of pure moisture, tropical oil and precious emollients penetrates astonishingly quickly to help maintain your skin's own natural moisture balance, letting your complexion become softer, more supple, younger looking.

Once you discover the secret of Oil of Olay, how should it fit into your daily routine? Most dedicated users wouldn't dream of letting a single day pass without gentling on the beauty fluid at least twice. Just before bedtime, to cherish and pamper your skin into the quiet nocturnal hours. Again in the morning, after washing or cleansing. Because Oil of Olay doesn't leave a greasy afterlook or feel, you'll find it marvelous under makeup. Or if you like to go without cosmetics, letting your skin feel free and easy, Oil of Olay gives your skin a moist, misty climate that lets your own skin tone glow through...a natural look some women love.

There'll be other times of day when you may choose to use Oil of Olay. Whenever your skin feels dry is a good time to smooth on extra beauty fluid...after coming in from wind or sun, when you've washed with soap, when you've been exposed to artificial indoor "weather" like steam heat. Your skin will let you know when it would appreciate having its moisture level raised.

Go ahead and play any game you like, knowing that the beauty fluid can ease the dryness that could steal your younger look. You and Oil of Olay could be a winning combination.

Beauty Secrets

A few aches and pains after a thorough workout? A muscle-relaxing soak in a hot tub is probably a good idea. That's an ideal time to lean back and re-read one of those improve-your-sport books (maybe you'll discover something you've been doing wrong!). It's also a perfect time for an additional application of Oil of Olay on your face and throat. And if you really want to feel self-indulgent, sleek the beauty fluid over your entire body when you step from your bath.

* * *

Doing calisthenics to keep in shape for your sporty life? Oil of Olay® can be helpful then, too. Why not let the beauty fluid work while you work out?

CHRISTMAS FEASTING

(Continued from page 112)

¼ teaspoon powdered cloves
¼ teaspoon powdered allspice
½ cup dark brown sugar, packed
½ cup fresh fine bread crumbs, made from white bread, in blender or food processor
3 medium-size eggs
⅜ cup milk
Juice and grated rind of ½ lemon
Grated rind of ½ orange
¼ pound suet, finely chopped
1 cup seedless raisins
½ cup chopped mixed candied rind
¼ cup chopped blanched almonds
½ cup dried currants
¼ cup brandy, plus ½ cup for flaming

Resift flour with baking powder, salt, and spices. Mix with brown sugar and bread crumbs. Beat eggs till frothy and light, and add to flour mixture, alternately with milk. Add lemon juice, grated lemon and orange rinds, suet. Mix raisins, candied rind, nuts, and currants, and fold into pudding along with ¼ cup brandy. Pour pudding into well-buttered 6-cup mold or bowl. Cover with 2 thicknesses of foil, folding foil carefully around sides of bowl, and tie with string just under bowl's rim. Set on trivet in pot containing 1 inch boiling water. Cover pot, steam 4½ to 5 hours, adding more hot water as needed.

When ready to serve, remove foil, hold dinner plate over top of mold or bowl, invert to turn out pudding. You may transfer pudding onto serving platter, with paper doily in center.

To flame pudding, warm ½ cup brandy in small saucepan over low heat. Ignite brandy with match and pour flaming over pudding. Serve immediately.

CUSTARD SAUCE

3 egg yolks
⅓ cup sugar
Pinch of salt
1½ cups light cream
1 teaspoon vanilla, or 1 tablespoon brandy or sherry

Beat egg yolks, sugar, salt until pale lemon-yellow color and very smooth. Scald cream and pour into yolk mixture, stirring briskly. Pour into top of double boiler over gently simmering water. Cook, stirring until sauce thickens and coats wooden or metal spoon. Do not let boil or yolks will curdle. Let cool, stirring occasionally. Flavor with vanilla, brandy, or sherry. Pass sauce in a bowl with a serving spoon.

HARD SAUCE

½ cup sweet butter, softened
1¼ cups confectioners' sugar
1 tablespoon heavy cream
1 or 2 tablespoons brandy or rum

With fork, mash sugar and cream in butter. Mix in brandy or rum. Chill well—at least 2 hours. Pass sauce in a bowl with a serving spoon. ▽

Assertive, yes.
Aggressive, no.

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PARFUMS GRÈS PARIS

FICTION: Hit for Rocky Fans

Sylvester Stallone on love, money, winning, in his first novel, "Paradise Alley"

EDITOR'S NOTE: *"Paradise Alley" is the latest first for Sylvester Stallone, actor, scriptwriter, muscle-man/brain of movie hit "Rocky." In this, his fledgling novel (just published by G.P. Putnam's Sons), Stallone writes an upbeat, street-savvy romance about surviving in the ghetto and trying to muscle out of it. In this excerpt, Victor, one of three Carboni brothers living in New York's Hell's Kitchen in 1946, begins his muscling out in the wrestling ring.*

This novel will become a film some time next year. In the Stallone works now: "F.I.S.T.," United Artists' flick about the rise of a labor leader, starring—Stallone.

Cosmo and Lenny turned into an alley on Eleventh Avenue. It was dark, and even together they did not feel safe.

"What're we doin' at Paradise Alley?" Lenny asked.

"C'mon, live a little—Paradise Alley is a great joint."

"I don't feel like 'livin' a little.' "

"They got dames crawlin' outta the woodwork."

"It's a private club."

"No problem."

Lenny was not sure what Cosmo meant in saying "no problem." At the end of the alley, Cosmo knocked on a metal door three times and a big face peered out.

Cosmo looked into the doorman's dead mug and smiled. "We're friends of Mario," he said with flair.

The doorman's eyes swung back and forth between the brothers then he stood aside and the Carboni boys entered into a new world.

"Who's Mario?" Lenny asked softly.

"I dunno— But everybody knows somebody named Mario, right?"

Cosmo turned from Lenny and began to survey Paradise Alley from the top step of the club. Looking down on all the neighborhood's big spenders gave him a great sense of having entered the guarded world of the winners of life.

Even though the place was swollen with smoke, Cosmo could see a brass-railed bar in one corner and in the other corner he saw a four-piece band that blared out catchy music. Cosmo snapped his fingers and elbowed Lenny.

Lenny's eyes were on the opposite side of the room where three crap tables were surrounded by gamblers and women with very white arms and red lips. In the center of the joint, Lenny saw two fighters battling around a small ring.

The brothers crossed to the bar.

"Two beers, Bub," Cosmo said to the squat bartender.

The bartender was annoyed at being called "Bub" by someone as strange looking as Cosmo. He delivered a pair of beers and Cosmo tossed a quarter on the bar.

"It's a buck a brew, Bub," the bartender said tightly and eyed Cosmo's hair.

Cosmo flicked Lenny's elbow and nodded his head towards the bartender. "Get a load of this wit— Since when is dishwater a buck, Bub?"

"Blood or beer, Bub?"

Lenny saw the bartender wrapping his hand around a mallet and fished out a pair of dollar bills and placed them on the mahogany.

"You're a very lucky guy," Cosmo said to the bartender. Cosmo himself never would have given the slob another cent. And if the bartender decided to make trouble, he had a battle plan just dying to be used. He'd wait until "Bub" swung at him, then he would leap over the bar and grab a pair of pretzel dishes and smash them on the sides of the bartender's head. Then he would snag the bartender by his neck and ram his head into the beer pump until the bartender's knees buckled.

What he'd like to do next was great. He wanted to insert his thumbs deep into the bartender's ears, pick him up over his head like Victor had done to Pigpen, and heave him across the club and have the slob impale himself on the roulette spinner, and he would croak while spinning and spinning and spinning, spinning, spinning. . . .

The brothers crossed the clubroom and stood next to the boxing ring just in time to see a thick colored fighter named Big Glory flatten his opponent by smashing the man to the canvas and diving on him.

"Did somebody lose a nightmare?" Cosmo said, and studied Big Glory.

Big Glory was on the tall side, and must have weighed near three-hundred pounds.

Dark hair curled across his midnight-black back and angled down the front of his chest.

Both his arms and shoulders were a fresco of fading scars.

The eyebrows were gone and Big Glory's ears looked like a matching set of raw oysters.

The Paradise Alley Club fight manager slipped through the ropes and raised Big Glory's hand.

". . . The offer of one hundred dollars still stands to anyone who can stay in the ring three rounds with our own Paradise Alley champ, 'Big Glory'!"

Maybe one or two people applauded, but it did not make any difference to Big Glory. The fighter flipped on a rope and perched his weight on a stool beside the ring. Big Glory had taped a cigar box to the side of the stool, which he used for a shelf. On this shelf was a half mug of beer, a smoldering cigar, and a match stick. Big Glory puffed on the cigar and, raising a half mug of flat beer to his lips, looked like a man

(Continued on page 122)

Your Face Should Keep Your Age A Secret



Your best friends won't tell you. Even the man in your life might remain silent. But your mirror seldom deceives you. As you grow older, dryness accents lines and wrinkles.

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For a convincing trial supply of 2nd Début with CEF 600, send 50¢ with this ad to Dept. VO-84, 2nd Début, P.O. Box 268, Hampshire, Illinois 60140. Limited one sample per person. Offer expires January 1978.

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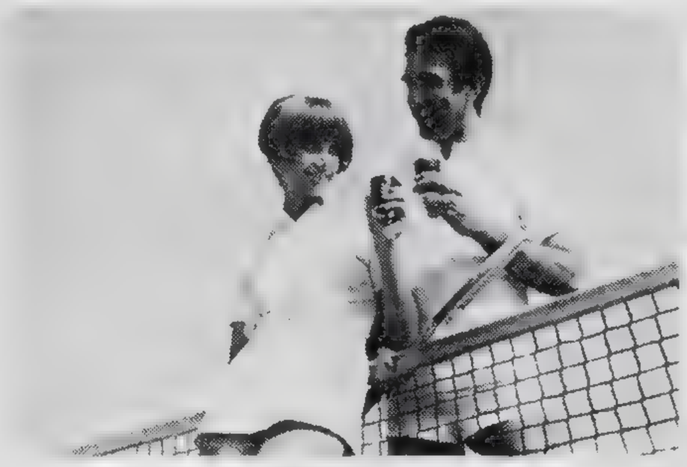
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CYNAR
THE TASTE MAKER

HIT FOR ROCKY FANS

(Continued from page 120)

whose brain was a permanent resident in another world.

"Hell, if I wuz a coupla inches taller, I'd square off with that ape myself," Cosmo said.

"I thought you said there'd be some women here?"

"They're probably in the bathroom—"

"What about all the women, Cosmo?"

"They must've died— Whatta ya think about Victor scufflin' with that ape?"

"Cosmo, the man's a professional, understand?— He makes his livin' breakin' bones, understand? Why do you want to turn a professional bone-breaker loose on your brother?"

Lenny did not wait for an answer and limped back to the bar. He did not see Cosmo finish his beer and take a long gander at Big Glory whistling to himself.

Rose and a group of neighbors sat on the steps watching Victor playing stickball beneath the street lights with a cluster of local urchins. Victor swung and missed and the children laughed at him.

He laughed back.

On his last try, Victor connected and sent the ball humming past the kids and even past a group of winos holding up the side of a building on the corner.

"Vic! C'mon! Lenny's in trouble!!!" Cosmo yelled as he turned the corner.

Cosmo did not have to say why Lenny was in trouble. Victor just dropped the bat and sprinted down the street, past the winos, and around the corner.

Victor suddenly stopped his feet and swung back around the corner again and looked at Rose standing near home plate.

"Take care of Bella, Rose— I'll be right back!" Victor yelled and disappeared.

"Lenny? Ya said Lenny was in trouble?" Victor said and looked around Paradise Alley.

"There's nothin' wrong, Cosmo just made a mistake— Go home, Victor," Lenny said.

Cosmo was having trouble hearing the dialogue between his brothers in the noisy club, so he edged past Victor and stood in front of Lenny and pointed towards the ring.

"There's a hundred bucks to be had, an' all ya gotta do iz tussle for three stinkin' rounds."

"He's not a wrestler."

"Hey, Lenny, how do you know? Ya gotta crystal ball? It's easy money, Vic."

"What if I getta chipped tooth?"

"I'll cover it with a blanket."

Victor studied Cosmo's expression for a few heartbeats and felt a nervous kick in his stomach. He didn't know if it was the noise, the lights, or the position of the moon, or what, but tonight, Cosmo looked very hungry. The club was dim and because of that it was almost impossible to see into most people's eyes, but not Cosmo's. His eyelids were open wide and the whites framed his pupils and the dark spots burned out of Cosmo's face.

Victor moved towards the door and Cosmo grabbed his arm.

"Always mumblin' about leaving Hell's Kitchen an' buying a friggin' houseboat in Jersey! It's swell ya a dreamer 'cause ya ain't never leavin' this slumbox unless ya wise up! . . . You an' that girlfriend of yours ain't never gonna pry your flat asses off the stoop unless ya take a chance, now! . . . A hundred clams for a couple a minutes work—think about it, Bright Boy!"

Victor was thinking about it. Thinking so hard that the muscles between his eyes began to ache. A hundred dollars!

"Should I do it, Lenny?"

". . . It's your bones, Vic."

The club's fight manager was slouched against the bar and shooting the breeze with a few comrades. Whenever he said something even half-way funny, his fellow lushes guffawed and the manager would grin and shift his cigar to the opposite corner of his mouth.

Cosmo led Victor by the arm and they wove their way through the crowd and Lenny trailed a short distance behind, his face glowering with disapproval.

Cosmo cracked his knuckles and shifted his shoulders and tried to look as serious as possible.

He tugged at the manager's elbow.

"Okay. Here we are."

"Here's who?" the manager said, and shifted his cigar.

"The athlete who's gonna stay three rounds wid Big Glory."

Victor felt shy and remained in the background, so the fight manager did not see him and instead figured Cosmo was the fool who planned on challenging Big Glory. The manager's face cracked into a half-moon smile and exposed a set of teeth that resembled the cross section of a rotten apricot.

"Him," Cosmo said, and jerked his thumb over his shoulder.

The manager eyed Victor and figured the young man had good size. Maybe he couldn't wrestle worth a damn, but he had damn good size, damn it.

The manager marched across the club and arrived at the ring, followed by his buddies. Climbing through the ropes, he yelled at Big Glory to get ready to kill.

Lowering a mug of beer, Big Glory wiped the foam away from his heavy lips with the back of his wrist, stood, yawned, stretched, shrugged off his fraying robe, and exposed his thick and worn body.

"Okay, champ, ya all set," Cosmo said and rubbed Victor's neck.

Victor felt stupid standing in front of so many strangers in just his trousers and sagging suspenders. All Victor could do was stare at Big Glory's faded scars.

The manager hitched up his pants and waddled to the center of the ring.

"Ladies an' Gents, tonight we're gonna have another idiot challenger who's gonna try an' stay a big three rounds with our own club champion, Big Glory!"

Most of the ringsiders were poor suckers who had already blown their wad at the crap table and now were drunk, and angry, and only a few wanted to place their hands together for a near dead round of applause.

"Now in this corner we have the challenger— What the hell is your name, Kid?"

"Kid Salami!" Cosmo yelled from outside the ropes.

"What's that again, Mouth?" the manager laughed.

"That slob's really gettin' my goat. . . . His name's Kid Salami!"

"In this corner—believe it or not—is Kid

(Continued on page 124)

When you have something to say,
it comes straight from the shoulder

A diamond is for now

Diamond jewelry is available in a wide variety of prices. The pins shown are valued at about $1000 and $6100. De Beers Consolidated Mines, Ltd.

HIT FOR ROCKY FANS

(Continued from page 122)

Salami," the manager said then faced Big Glory.

"And in the far corner—the roughest thing in Hell's Kitchen—Smashin', Crashin', Big Glory!"

The manager and Big Glory moved to the center of the ring.

Victor had to be pushed by Cosmo.

"Okay, you guys try fightin' fair."

The manager grinned at Cosmo, exposing his decayed teeth again.

"Where d'ya want the pieces sent?" the manager asked.

"Cut the gabbin', Fatman, an' start the war."

The manager and his big fighter moved away, and Cosmo turned to Victor.

". . . Vic, everythin's gonna be just peachy."

"How do ya know?"

"Would I be smilin'?" Cosmo said, and scratched his neck.

Looking down, Cosmo noticed that Victor's legs were shaking and for some reason it struck him funny, then serious. All the while, Lenny simply leaned on his cane and watched, saying nothing.

The manager motioned to Big Glory to murder the kid, then yanked the bell cord and the brawl was on.

Big Glory flowed out of his corner and drifted toward Victor like a growing brown wave of meat and scars; Victor wanted to climb out of the ring and hide in his ice truck. Trying to piece this situation together, Victor stood dumbly in the center of the ring. He tensed his body and prepared to defend himself against the oncoming wave. Big Glory studied Kid Salami standing like a lump in the middle of the ring, then grabbed Victor's face and pulled into a headlock, then smacked his forehead with an open palm.

Victor was dreaming.

Victor was reeling.

Victor's dreaming and reeling came to an end when he fell through the ropes and landed in the spectators' section.

His brothers rushed over to him and pulled him off the lap of a screaming drunk.

"Y'know, there ain't no law against fightin' back, Vic," Cosmo said.

"How bad are ya hurt?" Lenny said, and lifted Victor's head.

Victor was mute and a thin stream of blood drained from a wound above his brow and dripped off his chin.

"C'mon, don't just sit there with ya mouth half cocked— Say somethin'!" Cosmo yelled.

Victor could not speak.

All Victor could do was feel.

He dabbed the wound over his eye and stared for a long moment at the red liquid.

"Better getta doctor," Lenny said.

"We better getta straight jacket ya mean. He looks nutty."

". . . I'm okay."

"Vic, we're goin' home."

"No, I'm all right. . . ."

"Yeah, let's go home, Vic," Cosmo said and tried to stand his brother up.

". . . No!"

Lenny looked into Victor's eyes and knew his brother was sincere.

"What do you want to do?"

". . . Win."

"Okay, Vic, then win," Lenny said.

No one was sure what had happened, all anyone knew was that Victor had sprung to his feet and leaped into the ring.

He had become a hellcat.

He tore into Big Glory with flailing arms and had the drunk crowd on its feet in amazement. Big Glory did not expect this crazy attack and attempted to shield his face.

But it was too late. Big Glory was hurt, bad, by an elbow smash. Angry youth had caught up to the man.

Nearly all the action in Paradise Alley stopped and the place to turn your eyes was to the tiny ring.

Big Glory began to reel across the canvas square as Victor swung him around in a painful headlock. Big Glory's legs were losing their starch and he nearly buckled in half. Using all his strength, Victor drove his head into Big Glory's stomach and the club champion rocked into an upright position and tumbled over like a butchered hog.

Victor stood panting over the unconscious wrestler and Cosmo jumped into the ring and threw Victor's hand high into the air. He was hysterical.

"Ya great, Vic! Kid Salami! Kid Salami!"

Victor pulled his hand away from Cosmo and moved across the ring and kneeled next to Glory. Victor looked sorry for what he had done and was about to lift the wrestler's head off the canvas when Lenny came over and tapped him with his cane.

"Come on, let's go, Victor."

Victor stayed down on one knee until he was snapped out of this daydream by the sight of droplets of blood swinging from his chin onto Big Glory's chest.

Victor stood up and followed Lenny out of the ring.

The fight manager did not bother to go over to Big Glory because he had figured the bum was on borrowed time before, and now he knew it. Instead, he tapped Cosmo on the shoulder.

"This Salami Kid ain't a regular kinda guy— He ain't normal. . . . Wanna sell him?"

"Ya owe us a hundred bucks."

"What about Salami— He for sale?"

"My brother ain't for sale."

After the brawl at Paradise Alley, Victor walked home and stayed mostly in the shadows, because he did not want any of the locals to see the wound above his eye and start asking questions. He was not in the mood for words.

He arrived at Rose's apartment and ran up the three flights and knocked on the peeling brown door until it opened.

Rose was about to say something, but was stopped by the cut and blueness over her boyfriend's eye.

"What happened?"

"I was looking at the moon an'—"

"Yes?"

"An' this bird hit a chimney."

"Chimney?"

"Yeah, an' this brick fell on my face."

Rose's mother heard voices at the front door and leaned her face out of the kitchen.

"Who is it, Rosa?"

"It's Victor. . . . A brick fell on his face."

Before Rose and her mother could say anymore, Victor reached into his pants and held out his prize money.

". . . I won it." ▽



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What the well dressed man is wearing.



Pierre Cardin Man's Cologne



Beauty Q & A

Answered this month: a few of the most-often-asked beauty questions . . .

Q **My problem: When I apply my foundation with my fingers, it doesn't seem to go on evenly. Any suggestions?**

A Our suggestion: try using a natural "silk" sponge (the finest grade sponge available). It glides foundation smoothly and evenly onto skin. Best way to use one: dampen *slightly* (excess water streaks foundation color). Silk sponges are also useful in applying the sheerest glide of cheek and eye color. Find them at drugstores; or, to order by mail, write: Ocean Products Unlimited, P.O. Box 24, Dover, MA 02030, for three two-inch "silk" sponges, $4.95 ppd. (each lasts about six months).

Q **My nails and cuticles are beginning to get dry and crack with the colder weather. What can I do?**

A One of the best nail aids to have on hand in winter is a good cuticle cream that will soften cuticles and help retain moisture in nails. Remember: Use cuticle cream as often as possible and don't forget to rub the cream all over nails as well as on cuticles. One of our favorites we recommend, Lancôme's Creme Specifique.

Q **Every winter my lips chap, but this year I'm determined to prevent it—how?**

A For starters, use a very moist lipstick. Most lipsticks are formulated with emollients, but some have extra anti-chap ingredients built in. Example: Germaine Monteil's range of Acti-Vita lipsticks that contain wheat-germ-oil smoothers to protect and nourish lips. Other thoughts: If you use an eye cream at night, dab a little extra on lips. Ditto when you're using a face moisturizer. Never: wet lips—especially when you're outdoors. It's the primary cause of dry, cracked lips in winter.

Q **I have body hair and am afraid to remove it with conventional depilatory methods—shaving, waxing, creams. There are dark hairs on my abdomen (just below the navel) that prevent me from wearing a bikini, and I have hair on my breasts. I did try waxing, but had trouble with ingrown hairs. What would be the most practical way to conceal or remove this hair?**

A Our first thought: bleaching may be the easiest way to hide body hair, though it's not recommended for breasts. You can do it at home yourself with a mild bleach product such as Andrea Bleach. The bleach's effects last several weeks. If bleaching doesn't appeal to you, or if you want to remove the hair completely, consider this advice from Aida Thibiant in California: For breast hair, which is coarser than leg hair, electrolysis may be the answer. The process is painful; but, if it is done properly, hair won't grow back. Have electrolysis done in installments, not all at once. Waxing is not a good idea on the breasts—it can stretch the skin. Stomach hair—never shaved!—can be waxed successfully or electrolysis can work well here, too. To help avoid ingrown hairs: scrub skin with a loofah in your bath—it opens clogged pores, gets rid of dead skin, encourages hair to grow out correctly.

Q **I am coming to New York soon and would like to have a professional private makeup lesson. My biggest problem is a birthmark on my face that I would like to learn to cover. Whom do you recommend?**

A In New York, Françoise Letellier gives—we think—one of the best makeup lessons. She sees clients in her midtown Manhattan apartment or she will come to you—at your expense. A 2½-hour lesson is $75. A makeup application is $25. This includes a complete where-to-put-makeup chart that you can practice with at home, plus tips on eyebrow plucking, contouring, and makeup colors that are best for you. Françoise will be able to show you how to use makeup to cover any skin problems, including your birthmark (212/688-7122).

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OMEGA

DRINKS: Chill-Chasers

Spiked and heated for double warmth, spirited parties. Recipes here, and page 210

By Arthur Gold and Robert Fizdale

HOT DANISH MARY

For each drink:

1½ ounces akvavit
3 ounces tomato juice, V-8 juice, or Clamato juice
1 tablespoon lemon juice
Dash Worcestershire sauce
Dash Tabasco sauce
Salt and freshly ground pepper
Optional: ½ teaspoon caraway seeds

Bring akvavit (and caraway seeds if you wish) just to a boil in a small saucepan. Strain, discarding seeds, stir in remaining ingredients. Serve in Old-Fashioned glass.
Variation: Vodka in place of akvavit, dill seeds in place of caraway seeds will, of course, give you an equally satisfying Hot Bloody Mary.

If you've seen Russian dancing, you've seen the *kazatski*, vigorous high kicks from a low crouch. You will feel like doing some pretty high kicks yourself after tasting our borsch-inspired drink.

HOT KAZATSKI

ten to twelve drinks

1-quart jar Manischewitz clear borsch (if unavailable, use Manischewitz borsch or Low Cal borsch, strained)
1 quart clear beef broth or consommé
1 cup Madeira
1 cup vodka
Optional: Tabasco sauce

Bring clear (or strained) borsch and consommé just to a boil in a saucepan. Remove from heat and stir in Madeira and vodka. This will cool mixture just enough so that it can be served at once. To make the Hot Kazatski hotter, add a few dashes of Tabasco sauce.

POSSET

four drinks

4 eggs
4 lemons
4 tablespoons sugar
2 tablespoons Benedictine and Brandy liqueur
Few drops almond extract
Pinch salt
1 quart milk
Grated nutmeg

In a large bowl, beat eggs with an electric beater or hand-whisk till light and frothy. With a swivel-headed vegetable peeler, peel 4 strips of thin lemon rind, reserve. In another bowl, juice lemons and stir in sugar, B and B, almond extract, salt, till sugar is dissolved. Add lemon rind to milk and heat in a large pan till warm, but not boiling. Beating constantly, add lemon-juice mixture to eggs, then remove lemon rind from hot milk; add the warmed milk gradually. Reheat the whole mixture carefully over low heat, stirring so eggs do not curdle, and pour into large, stemmed wineglasses, or white porcelain mugs. Sprinkle with nutmeg and serve.

THE CALIFORNIA BLAZER

For each drink:

2-3 ounces California brandy
1 small sugar cube
Twist of California orange peel

Bring brandy just to a boil in a small saucepan. Place sugar cube and orange peel in a small heavy bar glass, with a long silver spoon in it to prevent the glass from cracking. Pour in boiling brandy, ignite immediately. Stir for a few seconds. Remove spoon, cover glass with bar strainer, strain into small (4-ounce) brandy snifter.

(Continued on page 132)



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The first.

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*U.S. Recommended Daily Allowance

KRETSCHMER WHEAT GERM. THE BEAUTIFUL FOOD.

CHILL-CHASERS

(Continued from page 130)

THE HOT LOCOMOTIVE

For each drink:

Pewter or silver mug with a handle, and an extra mug for pouring
⅔ mugful of Cabernet Sauvignon or Burgundy
2 tablespoons Grand Marnier
2 tablespoons clear honey
1 teaspoon sugar
Optional garnish: 1 slice unpeeled lemon, cinnamon

Pour wine, Grand Marnier, honey, and sugar into a small saucepan. Bring slowly just to a boil, stirring constantly to dissolve honey and sugar. Pour mixture into one mug, then pour back and forth from one mug to another, 3 or 4 times. Add lemon slice, sprinkle with cinnamon, serve at once.

POIRE IN HEAT (Hot Pear Brandy)

For each drink:

Whiskey Sour glass, or a small Old-Fashioned glass
Silver teaspoon
1½ ounces pear brandy
Sugar
Water
Small vertical slice of fresh, firm, unpeeled pear

Pour pear brandy into glass. Add 1 teaspoon sugar (use less or more or none, according to your taste). Leave spoon in glass to prevent its cracking, add boiling water till ⅔ full. Stir till sugar is dissolved, remove spoon. Add slice of fresh pear, serve.

RUSSIAN MINT

For each drink:

Whiskey Sour glass
¾ ounce vodka
¾ ounce white or green crème de menthe liqueur
Water
Optional garnish: sprig of fresh mint

Pour vodka and crème de menthe into glass. Add boiling water till glass is ⅔ full; use more or less water to taste. Stir. Garnish with mint, serve.

If you like the simple comfort of herbal tea before going to bed, you will love the double comfort of herbal tea with a complement of fruit brandy.

CRÈME DE MENTHE TEA (Hot Mint Tea)

For each drink:

1 mint tea bag (such as Pompadour brand Fixminze, available in health-food stores and in some supermarkets and groceries)
1-2 teaspoons crème de menthe liqueur
Optional garnish: sugar, sprig of fresh mint

Place mint tea bag in teacup. Pour boiling water over. Let steep for 3 to 5 minutes, depending on strength desired. Discard bag. Stir in crème de menthe liqueur. Add optional sugar. Garnish with mint sprig. Serve very hot.

If preparing several cups, use a teapot. Rinse it first with a little boiling water. Using 1 mint tea bag and 1 cup boiling water for each person, brew mint tea in teapot for 3 to 5 minutes. Discard tea bags, pour hot mint tea into teacups. Garnish each cup with mint sprig. Pass bottle of crème de menthe liqueur and sugar separately among guests.

ROSE-HIP TEA

For each drink:

1 rose-hip tea bag (such as Pompadour brand Fixbutte, available in health-food stores and in some supermarkets and groceries)
1-2 teaspoons crème de cassis liqueur (black currant liqueur), or blackberry cordial
Optional: 1 teaspoon sugar

For each person, steep one rose-hip tea bag in a cup of boiling water 3 to 5 minutes. Discard tea bags. Stir in liqueur or cordial and sugar if desired. If making several drinks, rinse a teapot with boiling water. Then put into the pot, 1 tea bag and 1 cup boiling water for each person, and steep 3 to 5 minutes. Pass sugar and liqueur separately. Makes a deep-rose-colored tea filled with vitamin C.

We've often left our dear friend Lucia Davidova's home content and happy having had this drink as a nightcap.



HONEYED-APPLE TEA

four drinks

4 tart apples
2 lemons
5 cups water
4-8 tablespoons honey
4-8 tablespoons apple brandy

Wash and quarter apples and lemons. No need to peel or seed them. Place in 2-quart enameled or Pyrex saucepan, add water, and bring to boil. Lower heat, simmer 10 minutes. Pour through strainer into warmed teapot, then into individual cups. To each cup, add 1 teaspoon or 2 each of honey and apple brandy, according to taste. Stir till honey is dissolved.

Maria Teresa Train, who gives New York's coziest (because she's half Swedish) and most animated (because she's half Italian) Christmas parties, always serves her high-spirited guests this delicious drink.

GLÖGG À LA TRAIN

thirty drinks

1 bottle akvavit
3 bottles Burgundy
¾ cup raisins
½ cup sugar

Bouquet garni (all tied up in a piece of cheesecloth):
1 tablespoon cardamom seeds, crushed
1 teaspoon cloves
5 cinnamon sticks
2 pieces lemon peel

(Continued on page 136)

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CHILL-CHASERS

(Continued from page 132)

Put half the akvavit into a large enameled saucepan with all the wine. Add all other ingredients. Simmer over low heat 30 to 60 minutes. Stir in remaining akvavit, serve at once in a heavy crystal punch bowl with heavy crystal glasses. Nibble toasted, salted almonds with the glögg—delicious!

MEXICAN MOCHA

For each cup:

Scant teaspoon instant coffee
Scant teaspoon Droste unsweetened cocoa
Pinch of cinnamon
1 tablespoon coffee liqueur
1 cup milk
Optional: sugar

Mix coffee, cocoa, cinnamon in a cup. Add liqueur, stir into smooth paste. Bring milk just to the boil and add to cup, stirring till well combined. Pass sugar separately.

The most explosive of all Italian coffee is:

THE VESUVIUS

For each drink:

¾ ounce Sambuca Romana, warmed
1 cup hot coffee
1 sugar cube
Optional: add 1 to 2 tablespoons melted chocolate ice cream

Float half the Sambuca Romana on coffee. Put sugar cube in dessert spoon and hold directly over cup. Fill spoon with rest of Sambuca Romana, ignite. Dip spoon into cup. When flames expire, stir and sip. Add ice cream if you wish.

Tuaca, the vanilla-flavored Italian liqueur, deserves to be better known. It is excellent in a steaming hot cup of espresso coffee and marvelous in this drink.

MEXICAN HOT CHOCOLATE

four to six drinks

6 ounces semisweet chocolate (6 1-ounce squares or a 6-ounce package of morsels)
4 cups milk
1 cinnamon stick
1-2 tablespoons sugar
⅓-½ cup Tuaca liqueur

Melt chocolate in top of fairly large double boiler, over boiling water. Heat milk and cinnamon stick together till very hot but not boiling. Pour hot milk into melted chocolate, discarding cinnamon stick. Stir till well-blended. Add sugar and Tuaca, stir again till blended. Lower heat. Beat with hand beater or whisk over simmering water till frothy. Pour into cups that have been rinsed in very hot water, serve.

Variation: For Italian Mocha, follow recipe for Mexican Hot Chocolate, using mixture of 2 cups espresso coffee and 2 cups milk, in place of 4 cups milk, and substituting Amaretto liqueur for Tuaca. If you like, serve with Amaretto di Saronno brand Italian macaroons. A perfect combination—whether you dunk the cookies in the Mocha as some Italians do—or not.

(Continued on page 138)



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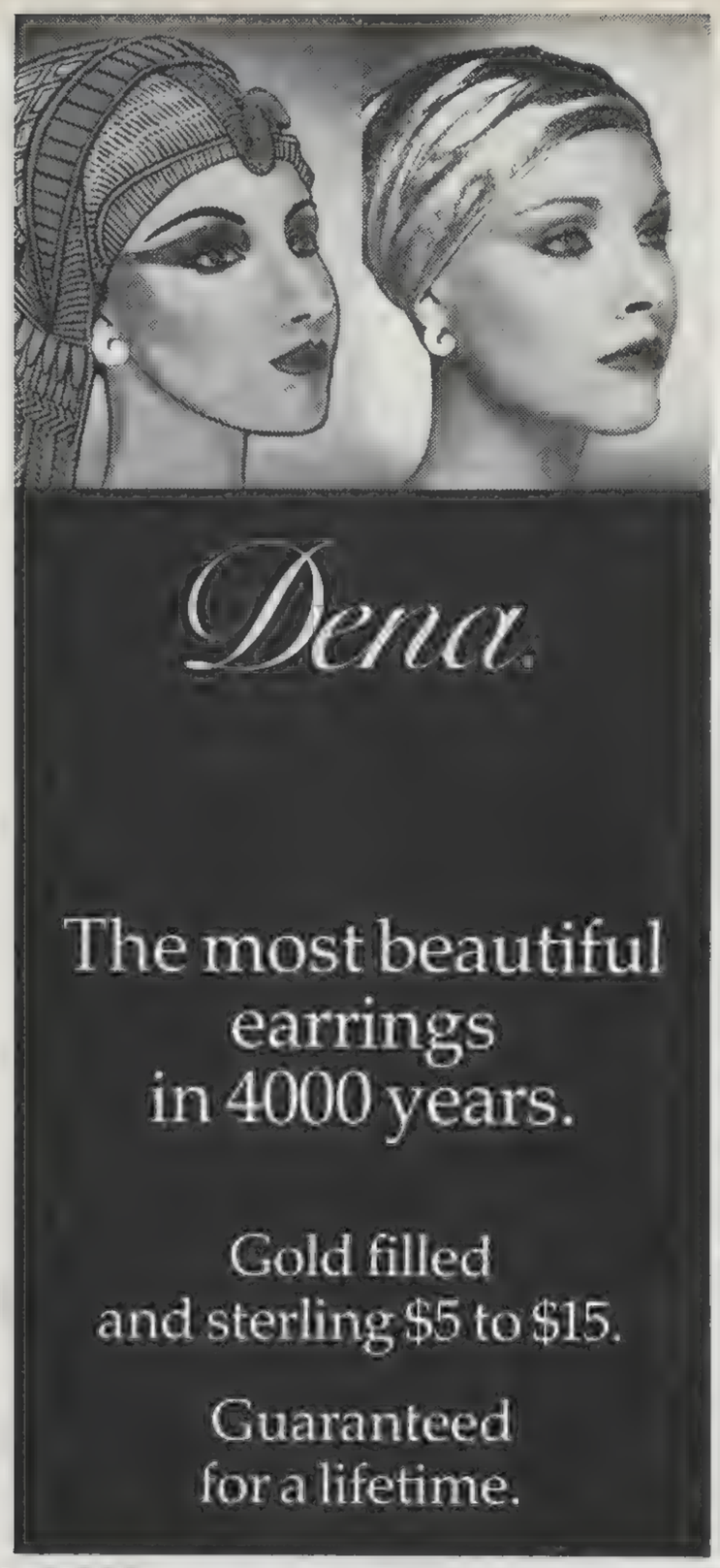
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CHILL-CHASERS

(Continued from page 136)

One of the more delightful Russian habits is sweetening tea with jam instead of sugar. You'll find it even more delightful to gild the lily by adding a corresponding fruit brandy as well. Brew your favorite tea to your favorite strength.

RUSSIAN TEA

For each cup:

1 tea bag
1-2 teaspoons raspberry jam
1 jigger raspberry brandy or raspberry cordial

Brew tea to the strength you like. Stir in the jam and brandy.
Variations: Other fine combinations are: cherry jam with kirsch or cherry cordial; strawberry jam with crème de strawberry.

This combination of orange juice and eggs whipped to a hot-spirited, frothy breakfast-in-one-drink is the perfect way to start Christmas Day—or any other day for that matter.

THE EYE-OPENER

two large or three medium- size drinks

2 eggs
Juice of 1 orange
2 level tablespoons powdered sugar
¼ cup Liquore Galliano
¾ cup boiling water
Grated nutmeg

Put eggs, orange juice, sugar in bowl. Beat till frothy with whisk or electric beater. Strain through fine sieve into saucepan. Place pan over lowest heat, gradually add Galliano, then boiling water, whisking all the while so eggs will not curdle. Do not let boil. As soon as mixture is hot, pour into Old-Fashioned glasses. Sprinkle with nutmeg, serve immediately.

A perfect way to end the day—with this just-before-bedtime drink.

THE SHUT-EYE

For each drink:

1 camomile tea bag
1½ ounces Liquore Galliano
Sugar to taste

Steep tea bag in 1 cup boiling water 3 to 5 minutes. Discard tea bag. Stir in Galliano, sugar, serve.

THE BISHOP

four to six drinks

1 bottle red Burgundy
¼ cup Cointreau
¾ cup sugar
½ teaspoon cinnamon
Rind of 1 orange, cut into thin strips

Heat all ingredients together just to the boiling point, stirring till sugar is dissolved. Strain out, discard strips of orange rind. Serve mixture hot in mugs, punch cups, or large stemmed wineglasses.

WHITE-WINE PUNCH

eight to ten drinks

2 bottles white wine
2 cups lump sugar
2 lemons, rind only, cut into thin strips
4 cloves
1 cup brandy
8-10 thin slices unpeeled lemon

Place all ingredients except brandy and lemon slices in a large enamel-lined saucepan. Stir to dissolve sugar. Warm over very low heat till white foam appears on top. Remove from heat, use slotted spoon to remove lemon rind and cloves. Heat brandy, add to hot wine. Light brandy, let burn till flames die down. Put slice of lemon into each glass, serve hot.

GROG

For each drink:

Juice of half a lemon and equal amount of orange juice
1 slice lemon studded with 3 cloves
1 lump sugar
2 ounces rum
Boiling water
1 stick cinnamon

Place combined juices, lemon slice, sugar, and rum in glass. Fill with boiling water, stir with stick of cinnamon.

If you have a hankering for an old-fashioned eggnog, try our quick new approach to an old holiday tradition.

INSTANT HOT EGGNOG

eight drinks

1 quart good vanilla ice cream (or ice milk or diet ice cream)
4 jiggers brandy

Warm ice cream in heavy saucepan over moderate heat till just below the boiling point. Stir in brandy till well-mixed. Remove from heat. Pour into eggnog cups or punch bowl rinsed in very hot water, serve at once.
Variations: Try making Instant Hot Eggnog with chocolate ice cream and rum instead of brandy; or coffee ice cream with Tuaca, Amaretto, or coffee liqueur; or lemon ice cream with Benedictine. Let your fancy be your guide. Whatever combination you invent, you're sure to have a Merry Christmas!

Brands recommended for use in some of the preceding drinks:

Gin: Beefeater, Gordon's, Bombay
Vermouth: Heublein
Vodka: Smirnoff Silver, Stolichnaya
Akvavit: Aalborg
Bourbon: Jack Daniel's
Brandy: Christian Brothers
Cabernet Sauvignon: Almadén
Burgundy: California brands, such as Gallo Hearty Burgundy or Beaulieu Valley
Crème de menthe: Marie Brizard
Crème de cassis: Leroux
Crème de strawberry: de Kuyper
Blackberry cordial, raspberry cordial: Hiram Walker
Coffee liqueur: Kahlúa, Tia Maria
Rum: Rums of Puerto Rico



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Horoscope

By Maria Elise Crummere **December**

Aries: Many rams will start new businesses. **Taurus:** Travel if you like. **Gemini:** Organize and concentrate. **Cancer:** Your creative ability is peaking. **Leo:** Spotlight time. **Virgo:** Try a new profession. **Libra:** A dream comes true. **Scorpio:** Distant shores beckon. **Sagittarius:** Accept opportunities, the key is vision. **Capricorn:** Break out and be free. **Aquarius:** Avoid business speculation. **Pisces:** Assert your rights, stand firm

Aries

MARCH 21–APRIL 19

You are feeling the urge to consolidate, triggered by a challenge from an alien source. With your Mars in the powerful sign of Leo and further strengthened by the Sun in Sagittarius, the first thirteen days of the month are important to any idea you wish to launch. Your ruler, Mars, is at standstill after the 14th, ending this initiative period. It's time then to go social and enjoy those you love. Let the rewards of your labors find you.

Health: **Robust**
Money: **Good**
Love: **Exciting**

Taurus

APRIL 20–MAY 20

You can change your "solid citizen" image and assume a more adventurous role from the 4th to the 27th as Venus, your ruler, is in the fun sign of Sagittarius. This is a wonderful time for you to enjoy a romance . . . or to reevaluate and clarify any situation that requires adjustment. You can inspire events that may turn out to your liking. Give a party!

Health: **Optimistic**
Money: **Speculate**
Love: **Flirtatious**

Gemini

MAY 21–JUNE 21

People think that you're fickle, but one of your best qualities is your generosity in giving of yourself—and this is the time you express it. But, when your ruler, Mercury, leaves Capricorn on the 21st, your mood changes and it is time to deal with the opposition, repay favors, guard your words. Have faith, and you will succeed in what you started out to do.

Health: **Steady**
Money: **Static**
Love: **Old**

Cancer

JUNE 22–JULY 22

The holiday season, along with generous Jupiter in your sign, works to take you back to the past that you love so much. A plan that you gave up can now be fulfilled and all to your benefit; but do all this on a *sotto voce* level—which you do well. Stay with old partners; this is where your rewards are now.

Health: **Good**
Money: **Prosperous**
Love: **Fine**

Leo

JULY 23–AUGUST 22

Your courage is supported all month by the presence of Mars in your sign. This will enable you to accomplish much in many directions. From behind the scenes, give determined attention to financial planning. Stop about the 13th, as your judgment begins to lag. If you are interested in new companions, launch a party about the middle of the month—it will be a winner. Do not go overboard in gift-giving.

Health: **Strong**
Money: **Steady**
Love: **Active**

Virgo

AUGUST 23–SEPTEMBER 22

It will be difficult to deceive you this month with your ruler, Mercury, in down-to-earth Capricorn and with Saturn—the facts—in your own sign. This surely will bring you to a sobering period of introspection. But, with Jupiter in your house of hopes and wishes, your self-awareness will have an effect on any new projects you are planning. Work hard the first week of the month—ease up the last week!

Health: **Fair**
Money: **Regulated**
Love: **Same**

Libra

SEPTEMBER 23–OCTOBER 23

Your Venus in Fire sign Sagittarius stimulates you to seek a new romance, and now you have the sparks to make it come alive. Jupiter at an angle makes it a good time to be introduced to important and amusing people who are suited to your personality. The new moon on the 10th starts it all off. Do not be overconfident; make gains during the middle of the month.

Health: **Sparkling**
Money: **Potential**
Love: **New**

(Continued on page 142)

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Kings & 100's



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HOROSCOPE

(Continued from page 140)

Scorpio

OCTOBER 24–NOVEMBER 21

A message from the past renews old friendships and takes you back to unfinished business. You feel a definite change within you this month, and you may suddenly find you wish to go in a new direction. Get as much completed as possible before the 13th, after which a static period may hold up progress.

Health: **Feisty**
Money: **Expectant**
Love: **Choices**

Sagittarius

NOVEMBER 22–DECEMBER 21

Your home life prospers; and, for the first time in many years, you are interested in making everything in your personal environment permanent and secure. With Mercury in opposition to your ruler, Jupiter, you may encounter some obstacles—but one friend supports you. Keep your public image spotlighted. Try not to neglect opportunities.

Health: **Fine**
Money: **Get it**
Love: **It's yours**

Capricorn

DECEMBER 22–JANUARY 19

The desire to escape from duties is strong while your ruler, Saturn, moves out of stubborn Leo and into flexible Virgo. Particularly during the last ten days of the month, throw onto others the yoke of business and obligations. You may allow sentiment to overcome you during the holidays; but, just this once, pretend you are all there is. Be good to *you*.

Health: **Anxious**
Money: **Growing**
Love: **Rewarding**

Aquarius

JANUARY 20–FEBRUARY 18

New ideas and people attract you from the arrival of the new moon on the 10th, reaching a high point on the 15th. There should be enough excitement during these special five days to cover your needs for the month. A younger person opposes you, but this should spur you on to win—but not to control. Easy gets it. You continue to enjoy unyielding power as your ruler, Uranus, remains in Scorpio.

Health: **Apprehensive**
Money: **Up to you**
Love: **Interesting**

Pisces

FEBRUARY 19–MARCH 20

Your ruler, Neptune—planet of mystery, dreams, and love—will continue to dwell in the romantic sign of Sagittarius for many years. With the Sun and Venus temporarily in Sagittarius as well, this is a time for love. You will especially enjoy the 4th to the 27th.

Health: **Hopeful**
Money: **New sources**
Love: **New**

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Dinner plans from Mary McFadden: delight in the unexpected

Everything that Mary McFadden does might be said to be entertaining; certainly all of her activities are imaginative or, to use Mary's own word, experimental. The highly original dinner parties she gives at home are no exception to this unflagging creativity; Mary floods out ideas for what to serve, how to entertain guests once dinner is over. Just two of her current notions:

"I'd like to give a masked ball," Mary said, "a fantastic *bal de têtes*. Or, at a seated dinner for ten, I'd have a famous chef and invite all the guests to help with the cooking under the direction of the chef; that, of course, would be a ten-course meal."

Here, three shorter Mary menus, complete with her choices of after-dinner entertainment; recipes follow for starred dishes. More about Mary, including photographs of table settings, on page 186.—L.D.

MENU I

Frozen melon soup*
Swordfish Stamboul*
Long-grained white rice
Zucchini cut in flower petals
Celery and truffle salad
Hot caramel soufflé*
with rum sauce*
New Orleans French Market coffee

Wines: Cold young Beaujolais (Château Domaine des Tours 1976) with the soup and dessert, Château Loudenne 1971 with the swordfish

Entertainment: Modern chamber music: Morton Feldman or David Tudor

MENU II

Fresh turtle soup with turtle eggs floating
(eggs may be found in cans in Oriental grocery shops; turtle in fish market)
Partridge stuffed with chestnuts
Wild Rice
Beets and endive salad
Peach sherbet

Wines: With the soup, Dry Sack sherry; a red Burgundy, Beaune Les Grèves 1971 with the partridge; Château d'Yquem for the sherbet

Entertainment: Classical harp or flute

MENU III

Timbale of mussels in white wine
Chicken loaf with roast mushrooms and Chinese man tou
Persimmons, quartered, with chocolate-coated walnuts

Wines: With the mussels, Blanc de blancs Comte de Provence Domaine Ott 1974; a red Bordeaux, Château Gruaud-Larose St.-Julien 1969 or 1971 with the chicken loaf. Serve Armanac instead of wine with the fruit and nuts.

FROZEN MELON SOUP

eight servings

2 2½ pound melons, seeded, peeled, cut in cubes
12 plums, seeded and peeled
2 apples, peeled, cored, cut in slices
4 scoops vanilla ice cream
2 tablespoons Grand Marnier

Blend fruit to a pulp, then add ice cream and purée. Freeze in old-fashioned freezer or electric freezer machine in refrigerator. Before serving, stir in Grand Marnier.

SWORDFISH STAMBOUL

eight servings

4 swordfish steaks, cut into 32 1-inch-square cubes
1 tablespoon lemon juice
1 tablespoon water
Salt and pepper
Bay leaves
8 tablespoons butter, melted

Soak swordfish cubes in lemon and water 45 minutes; add salt and pepper to taste.

Put 4 cubes on each skewer with bay leaf between each pair; pour 1 tablespoon butter over each skewer. Broil 6 to 8 minutes, serve.

SOUFFLÉ CARAMEL

eight servings

⅓ cup sugar
2½ cups milk, heated
½ cup flour
¼ teaspoon ginger
¼ teaspoon cinnamon
¼ teaspoon salt
¼ cup butter
5 eggs, separated

Melt sugar in a heavy skillet till light brown. Stir in slowly ½ cup heated milk, then cool the syrup. Sift together flour, ginger, cinnamon, salt; stir in cool syrup till mixture is smooth. Scald remaining 2 cups milk in saucepan. Stir caramel-flour mixture into scalded milk and cook, stirring over low heat till thick. Remove from heat; stir in butter and egg yolks; cool.

Whip egg whites till stiff. Fold gently into batter. Bake in 350° oven 25 minutes in buttered soufflé dish dusted with powdered sugar. Serve with rum sauce.

RUM SAUCE

two and one-half cups sauce

2 egg yolks
1 cup confectioners' sugar
1 cup heavy cream
6 tablespoons rum

Beat egg yolks with confectioners' sugar until mixture is light and fluffy. Whip cream until stiff; fold into egg mixture. Add rum and chill. Serve with hot soufflé.



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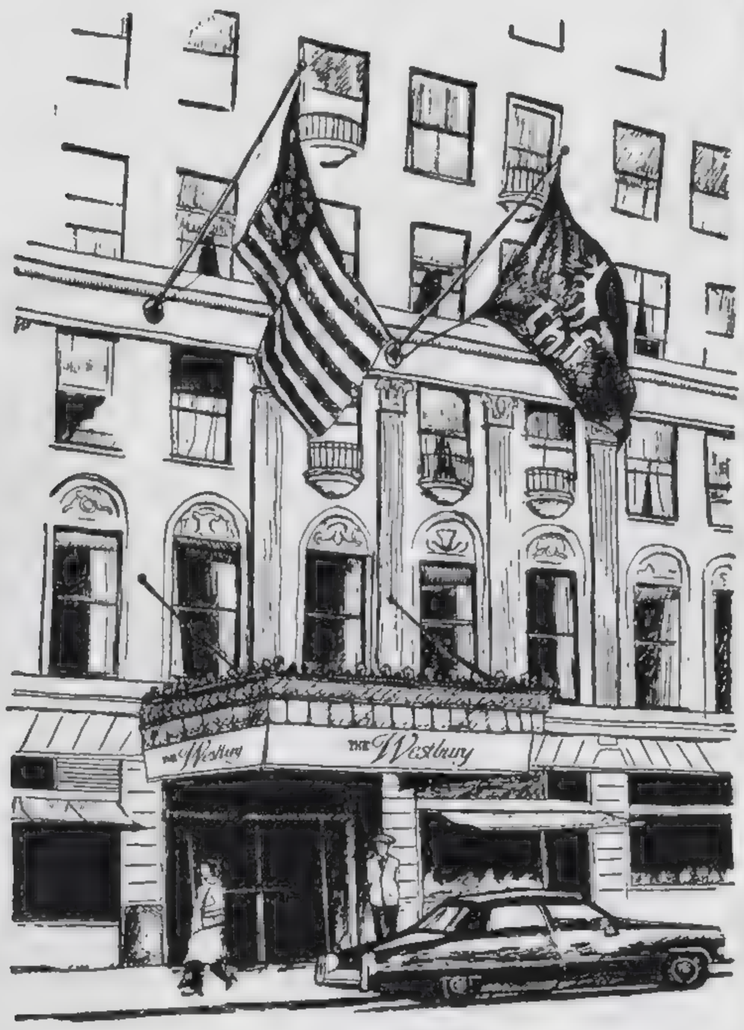
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Where to go, what to see, and why to stay—in Rubens's peaceful, beguiling Belgium

By Sandra McElwaine

EDITOR'S NOTE: *Washingtonian (DC) Sandra McElwaine has a built-in love for all things in Belgium; because of her father's job in the U.S. diplomatic corps, she lived in Brussels as a teenager, attended school at Sacre Coeur.*

Four hundred years ago, the baroque Flemish painter Peter Paul Rubens was born—and Belgium is just winding up a year of festivities celebrating the event. Belgium, a delightful little country about the size of Maryland, is worth an extended stay *any year:* to see the Rubens paintings in the places they were created for, to enjoy food that, many say, is better than one finds in France, to visit the châteaux and the beguiling, peaceful, pretty-as-a-tapestry countryside.

BRUSSELS

The place to start is Brussels, a bustling Old World metropolis completely surrounded by the enormous Forêt de Soignes, where city dwellers ride horseback, golf, dine, stroll. In Brussels, stay at the Amigo



On Brussels' Grand'Place: guildhouses and seventeenth-century buildings with gold-scrolled façades

Hotel in the center of town. It's cozy, warm, has Empire- and Directoire-style rooms and suites, excellent service, and a bar where everyone meets.

One block away from the Amigo, Brussels' perennial eye-dazzler: the Grand'Place—a vast square of seventeenth-century guildhouses and government buildings, many with elaborate golden carvings and ornate marble statuary. To take in all the splendor of the Grand'Place, sit in any of the cafés edging the square and drink the light local brew Stella Artois, or dine at a window table in one of Brussels' best restaurants, La Couronne or La Maison du



Topping the spire of Brussels' Town Hall: the archangel Michael, patron saint of the city

Cygne—both on the Grand'Place. Lunch is best at La Couronne, especially if you order the mixed grill. Have dinner at Cygne—romantic, with pink roses on the tables, dim lighting, excellent service and food. As you leave the restaurant, rub the arm of the statue Everard 't Serclaes outside—it brings good luck and means you'll be back.

On the outskirts of Brussels, bordering the Bois de la Cambre, the *only* restaurant outside France that rates three stars from *Michelin,* the Villa Lorraine (75 Avenue du Vivier D'Oie) has a glassed-in terrace, crystal chandeliers, moiré silk walls; it's known for delicious sauces, delectable desserts.

Back in town, a favorite of gourmet *Bruxelloise* is Comme Chez Soi (23 Place Rouppe), where twenty waiters serve in a dining room that seats just fifty. . . . Raven-

(Continued on page 152)

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TRAVEL: BELGIUM

(Continued from page 150)

stein (1 rue Ravenstein) dates back to the sixteenth century, has leaded glass windows, wooden beams, outstanding food and service. . . . Ecailler du Palais Royal (18 rue Bodenbroek) is owned by the Villa Lorraine people, specializes in shellfish, serves white wine in frosted glasses.

For informal dining, head for the cobblestoned rue des Bouchers and its side streets. Chez Stans (12 rue des Dominicains) is marvelous for steaks with varied sauces. . . . Scheltema (rue des Dominicains) specializes in seafood, with carts of fresh oysters and shrimp in full view. . . .



The Béguinage in Bruges: where, during the Renaissance, women lived cloistered lives of prayer

Ogenblik (15 rue des Dominicains) is a charming pub.

The Sablon area, a jumble of antique shops, cafés, bistros, is fun, reasonably priced, and a favorite haunt of the young crowd for drinking and dining. Chez Christopher, in front of the Église St. Chapelle, serves good seafood—and the Duc D'Arenberg (9 Place du Petit Sablon) is practically the only restaurant in the city open Sunday evenings; there, order the cheese soufflé as a first course. On Saturdays and Sundays, when Sablon *antiquaires* take to the street, look for bargains in the Sablon stalls, then

Pure romance and flowers everywhere

buy hot croissants and brioches at Wittamer's—the best *pâtisserie* in town—and eat them with a *café au lait* from Le Vieux St. Martin café.

Not to miss in Brussels: the Royal Museum of Fine Arts—one of the wealthiest museums in Europe—with superb collections of Flemish primitives, works by Breughel, Rubens, Van Dyck, Hals, and Bosch. Close by is the Royal Palace and the Parc Royale, with Louis XVI-style buildings, lovely trees, and *allées*.

(Continued on page 154)



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TRAVEL: BELGIUM

(Continued from page 152)

Ten minutes from Brussels, The Central Africa Museum, in the suburb of Tevuren, houses one of the Western world's largest collections of African art and artifacts. The museum, started by King Léopold II during the days of the "Belgian Congo," is today an important research center for African studies.

Belgium's most striking museum, Mariemont, is forty minutes from Brussels, near the town of La Louvière. Built amidst the ruins of a sixteenth-century château (the park and gardens are still magnificent); Mariemont's modern glass-and-concrete gallery building displays, chronologically, Persian, Roman, Chinese sculptures; ancient artifacts from China and the Western world. Don't miss Mariemont's less spectacular, but equally interesting, exhibits of local archaeological finds and its eighteenth-century Tournai porcelains.

BRUGES

The medieval town of Bruges, 61 miles west of Brussels, is pure romance—canals and bridges, flowers everywhere, women—in long dresses and colored aprons—making lace as they did centuries ago. Sail along the interweaving canals of Bruges on a motorboat for closeup peeks into the charming walled gardens of the canal houses. At sunset, especially, gliding along



Behind its baroque façade, Antwerp's Church of Saint Charles Borromeo houses an altar by Rubens

with the ducks and swans, it's a magical ride into the fourteenth century, when Bruges was the greatest market and seaport in Western Europe.

In Bruges, see the Chapel of the Holy Blood with its precious relic—said to be the blood of Christ—brought back in 1150 from the Second Crusade by the Count of Flanders. Other Bruges go-sees: The Groeninge Museum, housing some of the most famous paintings of Van Eyck, Memling, Breughel, and Van der Weyden . . . the twelfth-century St. John's Hospital Museum, with masterpieces by Hans Memling displayed in one former ward . . . the Béguinage, dating from 1245, with little whitewashed houses, green lawns, and winding paths, where lay women lived cloistered lives of prayer during the Renaissance . . . the Church of Our Lady, which contains a priceless Michelangelo sculpture of the Madonna and Child.

For between sights, have a drink and a *gaufre* (Belgian waffle loaded with mounds of whipped cream) at one of the many cafés in Bruges. For really first-class eating, dine at the Weinebrugge (at Loppem, two miles outside of town), a charming Flemish country house . . . or in town at the Duc de Bourgogne, perched over a canal and one of the most romantic spots imaginable—great paintings, marvelous food, and sleeping room for twenty. (For overnight accommodations, you must book well ahead.)

ANTWERP

Antwerp, Rubens's hometown, is just thirty minutes from Brussels by train, forty-five minutes by car. Stay overnight—there's a lot to see—at either the De Keyser Hotel in the center of town or the Crest just outside the city limits. Dine at La Pérouse, which is actually the dining salon of the ship *Flandria* that ties up on the Scheldt River between October 1 and May 15. Marvelous food and ambience are also found



Rubens House, in Antwerp, rebuilt according to Rubens's original 1610 plans

at Sir Anthony Van Dyck (16 Oude Koornmarkt), situated over antique shops at the end of a winding, sixteenth-century street.

Should the time come when you tire of enormous Belgian lunches, Die Grote Witte Arend (Reynders Straat opposite Pelgrims Straat) serves a selection of cheeses, French bread, apple or cherry tarts, and wine. On the other hand, enormous portions and superb mussels tempt at Rooden Hoed (25 Oude Koornmarkt).

Antwerp stuns with the richness and number of its museums. Star attraction is the Royal Museum of Fine Arts—completely renovated for Rubens Year—with its outstanding collection of Flemish masters, paintings from the Dutch Golden Age, and a growing number of surrealistic works by Paul Delvaux and René Magritte. After an eye-filling museum tour, recharge at Café den Artistes across the street: thirty-six varieties of beer!

The Plantin-Moretus Museum—one of the oldest printing houses in Antwerp—hides, behind an eighteenth-century façade, a lovely sixteenth-century patrician dwelling with magnificent courtyard, interior

(Continued on page 158)



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For Asia buffs, Indonesia is a must-see: a country where 3 great civilizations—Hindu, Buddhist, Moslem—have flourished along with fascinating indigenous cultures that live today much as they did in the Stone Age. Best way to take it all in: the Swans Art Treasure tour, scheduled to leave New York March 20, 1978, for a 24-day Indonesia/Singapore swing. Besides Jakarta, Bali, Surabaya, this art-expert-guided tour will visit the remote Toraja area of Sulawesi Island, where natives bury their chieftains in cliff-front graves. Another high point: the massive Buddhist sanctuary of Borobudur (left). Cost: about $2700. Write: Esplanade Tours, 38 Newbury St., Boston, MA 02116.

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Sveeva Vigeveno

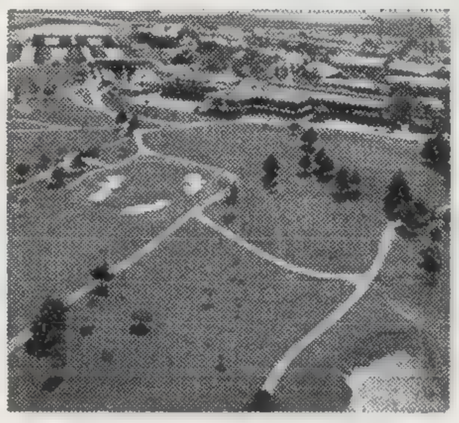
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TRAVEL: BELGIUM

(Continued from page 154)

walls covered with tooled leather and gold, fabulous tapestries. The Museum houses the only Gutenberg Bible in Belgium and family portraits and paintings by Flemish masters—eighteen by Rubens, who was a close friend of the Moretus family.

The Mayer van den Bergh Museum is a small gem that was a private collection until 1951. Its highlights: a room devoted to Breughel and his sons, three panels of the famed five-panel "Antwerp-Baltimore" altar piece.

Canal-trip into the 14th century

At Rubens House—built by Rubens in 1610 and where he lived until his death in 1640—the standout attractions are the enormous atelier and the lavish baroque gardens that Rubens carefully designed. On display, too, many articles from Rubens's valuable collection of art and antiques.

Antwerp Cathedral, the largest cathedral in Belgium, was first constructed in 1352 and is now being completely restored. Among the fascinating finds unearthed during the restoration were the bones of an unknown Crusader, identifiable by the red cross painted on his coffin. The Cathedral's main treasures are two of Rubens's greatest paintings, "The Descent from the Cross" and "The Assumption of the Holy Virgin."

At the ornate baroque church of St. Jacques—which Rubens picked for his burial place—you can see Rubens's grandiose funereal portrait "The Virgin Surrounded by Saints." Rockox House—recently restored and filled with historical prints, drawings, documents from the Rubens period—belonged to the Burgomaester who first sponsored Rubens and who became his great friend and patron.



So beautiful is the Béguinage at Bruges that Winston Churchill painted it

At P.N. Ferstenberg, a diamond-cutting

(Continued on page 162)



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house in the heart of Antwerp, it's possible to watch craftsmen practicing an intricate trade (it can take up to a month to cut *one* diamond, which can splinter at any moment) that goes back to the fifteenth century. Today, Antwerp cuts 50 percent of the world's diamonds.

"Gaufre" means Belgian waffle with mounds of whipped cream

GHENT

Ghent, known as the city of flowers, is a good morning stop-spot on the way to the seaside resort of Knokke-Le Zoute. In Ghent, see the Cathedral of St. Bavo, with its glorious altar piece "The Adoration of the Lamb" by Van Eyck and with Rubens's huge painting "St. Bavo's Entry into the Monastery." Also, see the castle of the Counts of Flanders, a doom-inspiring fortress with dungeons and instruments of torture; the view out over the old rooftops and the canal is worth the treacherous climb to the upper battlements.

The Knokke-Le Zoute seaside area is the Deauville of Belgium. In summer, its good shops and casual restaurants are wall to wall with people. Also at Knokke-Le Zoute: an enormous bird sanctuary and a plush Casino where you can gamble amidst enormous Magritte murals.

THE CHÂTEAUX COUNTRY

Many people don't realize that Belgium has over eight hundred châteaux dotting its countryside; they are less elaborate and imposing than those in France, but they're still fascinating. Most of these châteaux have belonged to the same families down through the centuries and are beautifully maintained at private expense. With a few exceptions, they are still lived in; and the owners—usually delighted to have visitors—often join tours and answer questions.



Near Annevoie, The Château of Vêves began as a fortress, became a pleasure palace under Louis XIV

Perhaps the most famous of Belgium's châteaux is the one at Beloeil, which has been the residence of the Princes de Ligne for six centuries. The present-day Prince carefully oversees his priceless, signed, antique French furniture; historic family portraits; rare book editions; and 240 acres of gardens and lakes that are said to have been created in the style of André Le Nôtre, the designer of Versailles.

A delightful way to see the châteaux of Belgium is to spend a weekend in the Ardennes area, famous for its great forest interspersed with open, rolling plains filled with wild flowers. Namur, a hillside city overlooking the Meuse River, is the gateway to the Ardennes. From there, it is a short ride to the 1750 Château of Annevoie, which has always belonged to the de Montpellier d'Annevoie family. Water is the main attraction at the Annevoie Château—fountains, canals, cascades, and pools in elaborate gardens with copper-beech trees, marble statues, and enormous hedges.

The Château of Vêves is twenty minutes from Annevoie. Built high on a rock in the thirteenth century, Vêves, a collage of architecture, began as a fortress, became a residence during the Renaissance, and a pleasure palace under Louis XIV. Magnificently restored by Count Christian de Liedekerke Beaufort, a direct descendant of the original owners, Vêves Château contains some beautiful French furniture that once belonged to the famous courtesan Madame de Montespan, a former Château guest.

As you tour the Ardennes, stay overnight at the Vieux Durbuy, a cozy inn in the tiny city of Durbuy. Dine at the delightful Sanglier des Ardennes in the village, which features excellent game dishes. Another forest hideaway is the Auberge du Moulin Hideux in Noirefontaine—just a few rooms and a superlative restaurant.



Most famous Belgian château? At Beloeil, the residence—for six centuries—of the Princes de Ligne

For organized châteaux touring, The Royal Association of Historic Homes in Belgium can sometimes arrange tours for groups of twenty to thirty persons that will have you wining and dining with the local nobility and leading the life of the eighteenth-century country gentry. Address: 68 Avenue Jules César, Brussels. ▽



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...and all through the house, not a creature was stirring except the two of you as you sipped Amaretto di Saronno. The *originale,* beautifully wrapped for the holidays in the green velvet box with roses on the cover. The gift of love from Saronno, the village of love. Whether you give it, or receive it, Amaretto di Saronno means a memorable night after.

Health

Five-meal eating plan . . . what happens to Pill-stoppers . . . putting potassium back with "salt" . . . plus new ideas on milk

By Melva Weber

WHEN YOU STOP "THE PILL"

If you want to discontinue using oral contraceptives but have heard that stopping the Pill results in serious menstrual disorders, here's some reassurance: Most women have a longer menstrual period just after discontinuing oral contraceptives; but, by the sixth cycle, almost all will return to the length of periods they were having pre-Pill, according to a study by the University of Minnesota with the International Fertility Research Program. Irregularity, another post-Pill complaint, generally corrects itself within three cycles—unless you're among the women who always had irregular periods before going on the Pill. Then, you're very likely to return to that pattern. If you discontinue the Pill in order to get pregnant, it's better to use alternate means of contraception for two or three months before conceiving, said William J. McGanity, M.D., chief of obstetrics and gynecology at University of Texas medical branch in Galveston. The reason is metabolic. During pill use, you may develop a shortage of several vitamins and a raised cholesterol level—conditions that should be corrected before starting pregnancy—because the first twelve weeks are most critical to the baby's development.

EAT ALL DAY TO STAY SLIM

Eating between meals is okay, after all, even if you want to avoid getting fat. What to eat between meals? Other meals. At University of Michigan's School of Public Health, associate professor of nutrition Frances A. Larkin, Ph.D., and her team of research scientists measured the "adiposity index" of about one thousand men and one thousand women over thirty-five years old. The study, which tested actual excess body fat instead of weight or overweight, supported the idea that the same amount of food, when eaten in three or less meals, makes you fatter than when it's consumed in five or more meals.

FOR HEALTHIER HANDS

To regain strength and flexibility in hands affected by arthritis or surgery, or simply to develop and maintain manual dexterity—especially if you're a dentist, musician, or have work that demands strong, sure hands—now there's a Hand Gym. Semyon Krewer, Ph.D., a nuclear physicist, designed it—a clear plastic framework in a triangle form, with exercise bars, foam cushions, and elastic bands for finger-and-thumb workouts.

Fingers, thumb, and hand are put through their paces by bending, flexing, curling, straightening, rotating. A five-minute daily workout can help restore hand function, increase range of motion, strengthen finger muscles, said Dr. Krewer, who created the gym to overcome his own case of rheumatoid arthritis. Gym is sold by surgical supply houses, some drugstores. Or write Krewer Research Laboratories, Point Lookout, NY 11569.

"SALT" WORKS TWO WAYS

Diuretic drugs help to lower blood pressure by causing the body to excrete sodium. Sometimes this process produces an unwanted effect, depletion of potassium, with disagreeable-to-serious symptoms. Just by serendipity, most of the best-known salt substitutes, or "light" salts, are potassium compounds. At University of Iowa Hospital and Clinic in Iowa City, Joseph A. Sopko, M.D., and Richard M. Freeman, M.D., have explored the use of salt substitutes as medicinal potassium supplements. Analyzing eight of the light salts, they found them remarkably uniform in potassium content, commended their use in potassium-replacement therapy. As a guide to doctors in prescribing a daily intake, one teaspoon of potassium-bearing salt substitute contains 50 to 60 milliequivalents of potassium, reported the Iowa team in *The Journal of the American Medical Association.*

THE WHOLE-MILK MYSTERY

Whole milk, as everyone knows, has butterfat (21 grams per pint) which contains cholesterol (150 milligrams per pint). Therefore, you may be avoiding milk to keep your blood-cholesterol level down. But, if early research findings at England's University of Cambridge are borne out, milk in your diet could *reduce* cholesterol.

Scientists Alan N. Howard and John Marks put volunteers on diets including two quarts of whole milk or skim milk daily, calorie-adjusted to prevent weight gains. Careful measuring of blood cholesterol before, during, and after return to regular diets yielded some surprises: As expected, the skim-milk diet showed the greater dip in cholesterol; but the subjects' cholesterol count actually dropped on the whole-milk diet as well. A diet with corresponding butter added, but no milk, raised cholesterol.

The British scientists concluded there must be a substance in milk that blocks cholesterol absorption, even with butterfat present. It can't be milk's calcium, which only slightly reduces cholesterol, since calcium, too, was checked separately. The research team is on the track of milk's anti-cholesterol factor. Meanwhile, they believe they have the key to the mystery of the Masai people of Africa, who drink as much as a gallon of whole milk daily, have low blood cholesterol, almost no heart disease.

COOL HEAD HALTS HAIR LOSS

Drugs used in treating cancer often cause severe or total hair loss; but a research team from hospitals in Belfast, Dublin, and London believe they've found a way to prevent or to ease this distressing side effect. They chill the patient's scalp by applying cold packs for ten minutes before the drug dose until half an hour afterward. In a group of patients on the same drug treatment, half of those whose scalps were experimentally cooled had little or no hair loss, where more than five out of six non-cooled patients had total or severe loss of hair. The researchers think results will be still better with the use of a special hair "dryer" that blows air through carbon-dioxide snow.

How can a body lotion that feels so good do so much for your skin?

Keri® Lotion is a rich, all-over body moisturizer that not only softens and smooths your skin, but also hydrates your skin to help replenish natural oils and lock in moisture. That's why Keri Lotion is recommended by doctors to relieve dryness.

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VOGUE'S eye view



NEW-LOOK PANTS

Narrower pants mean news for feet and legs. For day, rolled-down socks with sandals, or short crushy boots. At night, closed-toe slingbacks, the barest mule.

This year's big change in pants is the change to narrower pants, day and evening. Where you first saw it begin to happen — at Julio, with his new day pants (**1**) — waist-wrapped and tucked, narrowing at the ankle — one of the most successful pants around. In Paris, Issey Miyake did pants legging-narrow (**2**) in sweater knit with big-sweater tops. But the real narrowness comes out at night — pants narrow as sleeves — straight-legged (**3,** from Willy Van Rooy in printed silk) or arrow-narrow pants that crumple over the ankle (**4,** Julio's pegged jersey pants). And to wear with them: big, slide-y, blousing tops held at the hip — *the* new proportion. . . . Easiest look of pants, any time — knitted "slouch" pants, with bottoms to roll (**5,** Rafael's) — a whole other take on pants-dressing.

Harvey Boyd

SUDDENLY...VELOURS!

Everyone is using it . . . everyone wants it — soft, seasonless, lustrous velours — this year's sneaky-success fabric. The news now: unexpected colors — fuchsia, black, grey, boysenberry. Unexpected ways . . . a charming bare-back halter jumpsuit in black velours (**6,** Carola Polokov). . . . The easy-evening chic of a man's velours pullover in black with black satin pants (**7,** After Six top; terry velours). And the favorite: Carola Polokov's drawstring-waist velours dress (**8**) — for day, for at-home — (for first thing in the morning, last thing at night) — the dress to own!

Marianne Barcellona

Fashion tidbits...

• Paris musts this winter: short boots and a wardrobe of socks and stockings to wear with them (legs are turning out to be the hottest accessory everywhere!). Plus: a double belt to hold big dresses ...shorter, lacier scarves in pale, pretty colors...a wardrobe of shawls.

• In N.Y., shawls go on as the covering at night...shawls over coats and jackets for day. And when you're not wearing a square shawl, it can be knotted and turned into a shoulder carry-all. Talk about versatile!

• Seen at N.Y. openings, discos... in the air for spring: girls in their short, short tunics--big, soft, bloused tops--with tights and boots. The logical step after super-narrow pants (see left) and part of a new lighter, un-bulky feeling in fashion.

• When your wardrobe needs a lift (now, next month, especially), think about the freshness of white. Whether a short white silk muffler, a perfect white silk shirt to add to a dark color, or an oversized white top to change into at home -- nothing has the cleansing effect of white.

• In the same mood of dressing clean, a rash of "lady-like" boutiques springing up all over Paris --Mac Tac, Franck Olivier, Apostrophe. What they have in common: pared-down looks in silk, cashmere, light tweeds.

Why the rich look different from you and me.

You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing or being beautifully endowed by nature. And nowhere is it more evident than in her skin. Because she, like many other women, had the good fortune to first discover Orlane on her trips to France.



Needless to say, it was almost no time at all before Orlane became an indispensable part of her beauty regime.

For Orlane created an exceptional skin care system. One which is celebrated the world over. Yet, suitable for all types of skin.

And, today, it is an advantage shared by all women dedicated to flawless skin.

Fluide Eye Baume à la Gelée Royale: Fluide Eye Baume was created specifically to minimize the tiny lines, and reduce the puffiness that often surrounds the eyes. Its rich formula and special properties are absorbed by the skin almost as soon as it is applied. And it can be worn all day long.

Crème Oryane (For the throat): This cream's special combination of ingredients is designed to smooth and beautify skin in the throat area. Crème Oryane is immediately absorbed and works continuously to keep your throat and neck younger and more beautiful looking. Due to its non-greasy formulation it can be worn all day or night.

Body Treatment Lotion: Your entire body will feel softer and smoother from this moisture-rich, non-greasy lotion. Apply after your bath, its emollients penetrate the outer layers of the skin almost instantly. Especially effective on such troubled areas as elbows, knees, heels. Applicator optional.

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Amnesty International U.S.A. statement on the awarding of the Nobel Peace Prize to Amnesty International

We are obviously deeply moved and encouraged that the Nobel Peace Prize Committee should see fit to award its prize this year to the 168,000 individuals from 107 countries who are members of Amnesty International. Amnesty International hopes this occasion will be used to awaken people everywhere to the urgent need to free prisoners of conscience around the world and to abolish immediately the practice of torture and the death penalty. We are especially gratified to be recipients of the Nobel Peace Prize in 1977—a year which Amnesty International has designated as Prisoner of Conscience Year. Perhaps as a result, the thousands of individual men and women around the world who are the objects of our special concern, individuals imprisoned not for any crime committed or violence used, but solely for their political or religious convictions, their color, sex, or race, may find increasing world attention and compassion. And, perhaps, some may be even given back their freedom. If so, then truly we will have cause to celebrate.

JOY

At the top of this page: a joyous statement by some of our countrymen who have been helping prisoners of conscience all over the world. That they and their overseas colleagues have done such valuable work is heartening; that they have been honored for this concern is a delight.

To share their joy, we turn to our own consciences. We must find the things that each of us can do to increase the world's happiness; and to find those things we must begin on the inside.

Christmas reminds us that we have spiritual resources, that we need not live only on life's pot-holed surface. The celebrations in our churches, the feastings with our families, the gaiety of those parties that never happen at any other time of year—all of these put us in loving touch with each other. Then we feel the humanity that links us and know that we are not alone.

Happiness is staying in the human family. It keeps you sane.

Art for Joy's sake

By Barbara Rose

To celebrate the year's most glorious days, three masterpieces from three of the world's greatest artists —all honored by major museum shows

RUBENS

"Hélène Fourment and her Eldest Son, Frans," *below and, detail, right:* The four-hundredth anniversary of Rubens's birth has been a year-long festival of commemorative exhibitions, concluding with the opening last month of the great *Century of Rubens* show at the Grand Palais in Paris.

This painting, which celebrates not only maternal love but also the obvious affection of the aging Rubens for his delectable second wife, called by contemporaries the most beautiful woman in Flanders, was painted about 1634 when Hélène, whom Rubens had married when she was sixteen and he was fifty-three, had blossomed into a charming and self-confident wife and mother.



Alte Pinakothek, Munich



CÉZANNE

"Peonies in a Green Pot," 1895-98, *below and, detail, left:* This painting, once owned by Georges Braque, is one of the few unabashedly sensual works in the great exhibition of *Cézanne: The Late Work* now at The Museum of Modern Art in New York. The luscious peonies are a surprise, for, in general, the paintings and watercolors of Cézanne's last years, when he lived in retirement in his native town of Aix-en-Provence, were difficult, philosophical works, often dense and inaccessible.

Large areas of this canvas are unpainted, reflecting brilliant white light; and debate still rages as to whether Cézanne left the canvas bare deliberately or not. For Braque, at least, this bouquet of red and pink blossoms in a green vase, with its delicate tints and lively drawing, its combination of economy and lushness, was a transcendent masterpiece—"pure poesy," Braque said in an interview.

Braque, who based his early Cubist style on Cézanne's, must have studied this painting, appreciating its mastery and inspiration, the culmination of Cézanne's lifetime attempt to fix reality in a permanent form.

Private collection, Paris



MATISSE

"The Swimming Pool," 1952, *below and, detail, right:* Toward the end of his life, Matisse, old and infirm, his eyesight failing, found a new style in cutting out bold simple shapes from large pieces of painted paper. Recalling the voluptuous exuberance of his early paintings of the theme of the "Joy of Life," the cutouts expressed Matisse's sense that he had been reborn and revitalized after a long debilitating illness.

Matisse called the cutouts, with which he decorated his own villa on the Riviera, his "garden." The long narrow "Swimming Pool," with its frolicking starfish and nudes, one of his most ambitious and successful cutout mural decorations, was affixed as a joyous environment to the four walls of his dining room (shown, spread out in sequence, *below*). Its recent acquisition by The Museum of Modern Art for a reputed $1,000,000 was the spectacular art buy of the year. "The Swimming Pool" is included in a comprehensive exhibition of fifty-eight cutouts. Seen first at the National Gallery of Art in Washington, DC, this first in-depth study of the development of Matisse's cutouts from the experiments in the 'thirties with cut papers as studies for book illustrations to the great mural decorations of the 'fifties, *Henri Matisse Paper Cut-Outs,* is on view through January 8 at The Detroit Institute of Arts and, from January 29 to March 12, 1978, at The St. Louis Art Museum.

The Museum of Modern Art, New York, The Mrs. Bernard F. Gimbel Fund



WHAT LOOKS THE BEST ...everywhere

Right off, we want to tell you that these 8 pages are about more than just a pretty new dress, or a look of hair that may never come 'round again. Every look here stands for **the best new coming together of fashion and beauty** that we've seen in a long, long time. It's as if the softness of the past few months suddenly—sensationally—slipped into focus. And if we had to prove it in just one picture, we'd go with the look of Roseanne Vela *opposite*. The hair is still beguilingly tousled, but **there's a new finish to it**—a line, a holding—that's like polishing silver: the difference is killing. Makeup is still rich, berried, but there's a new gleam sneaking in. Accessories are still so soft you can tie them in knots—but they have the impact of jewels. And the clothes!—suddenly, there's a new narrowing to the softness, a new seduction. Watch for it....**Last word:** you're not going to see any this-time-only looks—everything cuts right across the seasons, right across the country—it's the best...*everywhere.*

Fashion/beauty details, *right:* the soft, light dazzle of Borbonese's gold mesh ropes petaled in crystal and rhinestones—the evening accessories that do everything you want an accessory to do! Borbonese of Italy. Necklace, about $145; belt, about $90. Both, at Bonwit Teller; I. Magnin....The soft, light dazzle of makeup: the news of berries-with-gleam coloring—the beginning of a new feeling, a new look. For instance, for eyes: shimmery, palest-berry pink mixed with a deeper berry, and gilt-edged bronze near the lashes (from the Caramel Trio eye shadows), rimmed—softly—with Brun/Black Contour Pencil; Rouge Lumilane blush; Rouge Carat Lumilane lipstick. All by Orlane. These 8 pages: hair, Garren of Suga at Bergdorf's; makeup, Sandra Linter. Fashion details, next to last page.



Albert Watson



WHAT LOOKS THE BEST

Hair with a new–soft–finish... lace sneaking in!





How it all comes together, *left:* the rich/tender makeup, the soft/tender hair—held lightly, ornamented, but with just a beguiling hint of disarray—and the black tulle "muffler" with rows of Mongolian lamb, like eyelashes.... The flirt never stops! (And we'll tell you a secret: it has a lot to do with the soft, soft eyes—if you tried this look with darker colors, you'd kill the whole mood. What worked here: two Silky Shadows—Passionate Peach and Dovetail—from Elizabeth Arden's new Great Color Eye Basics. Also Elizabeth Arden: Snowbird Pink, Great Color Very Moist Lipstick.) Fendi muffler, about $55. Henri Bendel. Riviera hair comb, about $15. Bloomingdale's; Filene's; Foley's; Bullock's.

The dress that tells you everything you need to know about why lace is happening, *right*– the lighthearted sexiness of Morty Sussman's sway of sheer black pleats for Mollie Parnis Boutique. (And what, ideally, would be filling the air around it: Mollie's charming first fragrance that's all romance and flowers... Mollie Parnis Eau de Parfum.) Dress and matching shawl, about $270 (Lafayette fabric). Bergdorf Goodman; Charles Sumner; Woodward & Lothrop; Lillie Rubin-South and West; Stix, Baer & Fuller; Balliet's. Accessories, next to last page.

Albert Watson



There is a wonderful, modern new look to a pyjama at night...

Given the option, the way most women would love to look most of the time, most of the year, at night. From Julio, *left*, and Geoffrey Beene, *right*, the silky, sliding, skin-baring, soft-topped, narrow-legged pyjamas that open a whole new way for a pyjama to be: ravishingly ornamented unblatantly seductive. If you couldn't imagine the Julio without this impact of "jewel," the Beene without this chic of shoe, or either one without perfume—you're with us. Because we're not just talking wonderful pyjamas, we're talking the whole, wonderful look. (And if you wanted to duplicate it right down to the makeup *at left*, you could find all of these soft, berried colors in Frances Denney's Rich Winewoods collection -- Plum Smudge eye shadow, Wineberry Sheen Powder Blush, and Mulled Wine Lip Color.) Julio silk charmeuse top, about $350; pants, about $290. Both of Abraham fabric. Lord & Taylor; Garfinckel's; Jacobson's; Balliet's; Loretta Blum; I. Magnin. Geoffrey Beene's morning-glory pyjama, of Pomezia crinkled silk, about $1,170. Late Jan., Bergdorf Goodman; Stanley Korshak; Dayton's; Harzfeld's; Stix, Baer & Fuller; Neiman-Marcus; Bullock's Wilshire. Accessory details, next to last page.

Albert Watson



The best new covering ...the blouse-soft top

WHAT LOOKS THE BEST

Calvin Klein's irreplaceable cashmere serape, *left.*
For all the times when you would have reached for a shawl or a poncho or a blanket (or even a pillow!) ...for tweeds, charmeuse, linen, suède...for day, night, indoors, outdoors...for luxe and coziness. For the unbeatable panache of its swinging over one shoulder as you walk. It...is...*style!*
Manilla-striped cream serape, about $250. Bloomingdale's; John Baldwin; L.S. Ayres; Neiman-Marcus.
Symbol of the new softness, *right:*
Stephen Burrows' blouse-of-sliding-gathers in ivory silk crêpe de Chine—the fullness just falls to the middle (so your hips don't look like a belted marshmallow). About $240. Henri Bendel; Ruth Shaw, Baltimore; Neiman-Marcus; I. Magnin.
These 8 pages: hair, Garren of Suga at Bergdorf's; makeup, Sandra Linter.
Accessory details, next to last page.
What makes the difference...
with the serape, with the soft top, *right,* with all the clothes on these 8 pages: the look of hair and makeup—it's where the total impact comes in. Where the impact of makeup comes in: blushing, berry colors touched with gleam—a new soft dazzle that goes for eyes, lips, cheeks, everywhere!...
As for hair, the softness goes on, but there's more line, more definition—the perfect example, *left.* (As for hair care, which makes it possible, one of the easiest ways to give your hair what it needs is a hair-care system: products worked-out to work with each other. One of the best: Vidal Sassoon's Haircare Basics.)



The gift of giving, and entertaining—joyously

CHRISTMAS GIVING

By Jill Robinson

When I was fifteen, I opened my datebook one day and noticed that my friend Josie had written in on her birth date, "Josie's birthday. Likes many, very expensive presents." We all do. I don't think there's such a thing as having too many presents, or giving too much, and I am not wild about people who say, "Oh, don't bother about me," or, "That's too expensive; you shouldn't have spent so much," or who say, "Let's not get carried away with presents this year, okay?" and then really stick to it. Especially, of course, when I haven't.

I adore extravagance. In presents and compliments. Giving and receiving. This may be heresy in a time when we are supposed to be loving ourselves best of all and first of all. There's a lot of talk about sharing, not much about giving. Giving may imply giving up or giving in—and when giving is discussed, it is often in terms of giving to oneself. We are encouraged to question the motives behind the giving we do: is it out of guilt—are we trying to buy love, or favor? And is there anything really terrible about that? Sometimes, I simply cannot give the time I would love to spend on a friendship, so I give a present. I expect people who care for each other, or who really know each other well enough to care for each other, to understand the intention, the spirit of the gift—to appreciate that one gives in the best way one can.

Perhaps, though, in this rush to self-improvement, there is room to consider—for me, too—a new giving, which would be to give what you usually don't, to surprise with a gift that is extremely difficult to give: a wholly unexpected part of yourself.

A lover who finds it impossible to say what he or she feels would work himself/herself into a frenzy, conceivably, but would be able to say, "I love you," to go beyond just "being yourself."

(This "acting as if," just for a special occasion, just to please, may even catch on. It's easy to do almost anything for one day.)

Someone who is always late (me), and rather unreliable, could, as a gift to someone who really cares about that, show up on time three times in a row. Or could try, very hard, not to break one date at the last minute, for three months.

Someone who never likes to talk on the phone could call someone she never calls, and pretend to enjoy talking on the phone just because her friend adores it. (It is not, remember, a gift if you feel like a martyr and your friend can hear you watching the clock.)

Someone who usually shops at the last minute might really think ahead and plan to remember what it was the person said she really wanted. Last-minute shoppers—a moment here about this—are often men who hate to shop, and/or are terribly afraid they won't give the right thing; so they put it off and off, ignoring, perversely, the lavish hints one learns to give them. They often spend too much then, on the wrong thing, and have to face the frozen smile one tries not to wear when one opens a present one does not like. But then, the person who is terribly fussy, given to exchanging presents that are less than perfect, could resolve to love, for a change, whatever is given. I cannot tell you the things I have learned to love because I loved the giver. There was, for instance, I will tell you, a zebra striped nylon harem suit, with orange and yellow sashes, which I somehow learned to wear.

I think what I'm talking about here is giving a certain kind of selective honesty, a sort of warmed-up tact. An occasional emotional compromise that isn't going to kill anyone. *(Continued on page 242)*

For more about Christmas giving—strategies and tips for shopping during those last days before the 25th countdown—see page 93.

CHRISTMAS DINING

The joyous table setting, *right,* designed for Vogue by Françoise de la Renta, is a marvelous mixture of periods and personal favorites—beautiful and serviceable objects collected over the years. Result: a festive arrangement for three—Oscar and Françoise de la Renta and one special guest—to celebrate Christmas Eve at nine o'clock dinner. "As you can see," said Françoise, "we are *not* blasé about Christmas." Tablecloth and napkins are Portuguese handkerchief linen, pale blue, embroidered with silver. Standing in for Christmas trees: two nineteenth-century crystal-and-bronze palms from Sweden, each twenty-six inches tall, "growing" in a white marble tub circled with bronze bands. In the same theme: white ivory peppermills from Asprey's, London. With them, Regency silver salt servers. The two eighteenth-century silver wine coolers are English. The enormous fluted wineglasses, rimmed in gold: finds from Rome; for the vodka: small, very simple silver cups. Dinner plates are French silver, Louis Quinze copies; spoons and forks, inherited from Françoise's grandmother, are French, High Victorian. Standing in for place cards: silver hearts placed on the napkins—each heart one of a kind from a collection of silver pillboxes. Other small, silver treasures: the ash tray—Tiffany's duplicate of a nineteenth-century English wine tester; a cigarette box; a rectangular box filled with toothpicks. More gold touches: two Schlumberger acorn pillboxes. Lighting the table softly: a gathering of Turkish silver fingerbowls, each holding one small votive candle, their flames reflected by crystal and silver, by silver-and-gold wrapped presents waiting for the guest.

MENU

FRANÇOISE DE LA RENTA'S CHRISTMAS EVE DINNER

Individual cheese soufflés garnished with sour cream and beluga caviar
Bouilli de poulet (poached chicken) with horseradish sauce
Vegetables poached in court bouillon
English muffin slices
English plum pudding, flambé, with custard sauce and hard sauce

To drink throughout dinner:
Dom Pérignon champagne, Stolichnaya vodka

Recipes on page 112

Susan Wood


STOL

MARY McFADDEN

Mary McFadden, above, wearing Mary McFadden and surrounded, these two pages, by McFadden signatures. Left, knotted twists of silk cording anchored with a huge golden jewel—the body wrapping she invented, perfected.

Table-setting still life, center—art Mary has with shares with friends (a look at more of it two pages ahead).

Ishimur

HER WAY, ALL THE WAY

Designer, collector, curator Mary McFadden's world is an extraordinary meld of art and color and craftsmanship, shaped by a unique personal style. You see it in everything she touches: the clothes that changed the way women like to dress at night, her new at-home fabrics and tableware, the way she sets a table, presents a collection—the McFadden style always comes through. On these 6 pages, a look at some of the ways....

Brilliant yellow "wings" ("Sail Project" by sculptor Peter Gourfain), left, *backdrop for the carefully orchestrated McFadden showings and, here, for her ravishing new tunic-and-skirt dressing....*Right, *the famous Mary-pleating, the newest way—a dusty-pink, bare-back dress, wrapped in black macramé, shown with Alan Shields's wall "painting"—beads, canvas, string, coils, paint.*

Fashion details, stores, see next to last pages. These 6 pages: hair, Raul of Leslie Blanchard; makeup, Wendy Whitelaw, Sandra Linter.



The Mary Life: Spectacular

By Jill Robinson

Barring an alluring alternative, one might marry oneself simply to wear Mary McFadden's gossamer golden bridal gown with the wicker quiverful of lilies—an haute-couture backpack.

In 1973, Mary McFadden sold three dresses to Henri Bendel; in 1976, she won the Coty American Fashion Critics Award. Now, head of Mary McFadden, Inc., she has shot to superstardom. She is famous for her magical *corde* quilted coats, her prints, her pleated gowns, and her jewels (she refers to them always as "the jewels," not "jewelry"); she choreographs her own showings, traveling with them to more than thirty cities, is designing interiors—fabrics and carpeting for hotels abroad, and linens for all of us to use in our homes. She is a renowned art collector and curator of the Lannan Foundation. In her world, this is not just "overnight success"—this is faster than the speed of light.

Waiting for Mary last summer, in her workroom high above the garment center in New York City, I thought of the word "shibui." It was used a lot in the 'fifties and conveyed then a certain Oriental serenity and balance. I also was reminded of the studio the painters Robert Natkin and Judith Dolnick share. There was something here of that quality of light and vast white space where color comes alive with a delirious, translucent

(Continued on page 191)

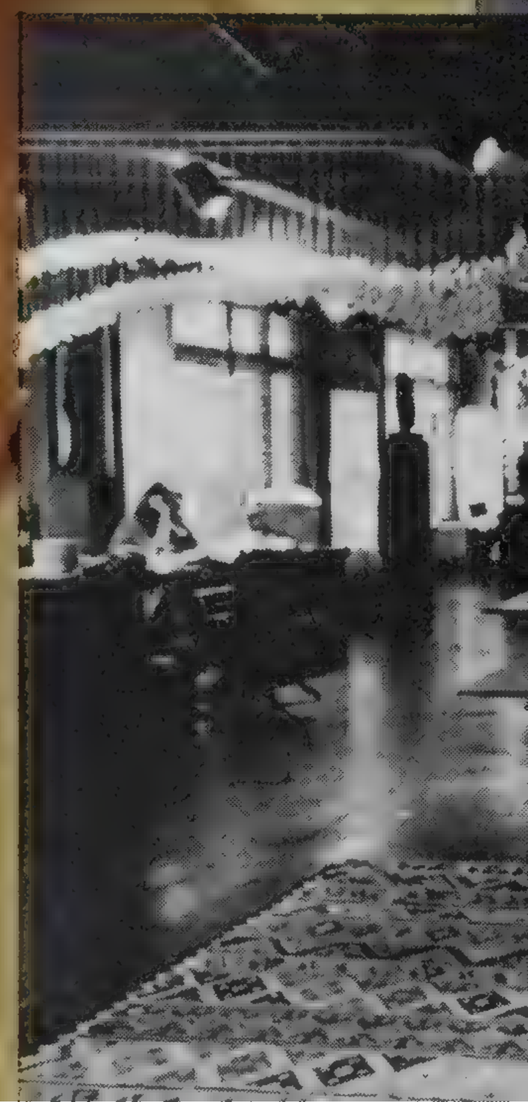


MARY McFADDEN—HER WAY, ALL THE WAY

Far left corner: *One of Mary's new open-back tunics—the sneaky-sexy bareness she does like no one else! Here, handpainted chiffon pleats with a taffeta skirt, bandoliers of gold-flecked pearls. Seen through Anne Elliott's hanging sculpture—paper-thin ceramic curls and string.* Below: *Her dazzle-dressing—soft blouse, ankle-tied pants, apron—light and glorious.*



Left: *Unmistakably McFadden—the big, bold non-jewel jewels, the gold head- and body-wrapping, the sensuous curve of a gold leaf.*



Right: *The bride (the traditional collection closer). Mary's way — gold and lace and a quiver of lilies.* Above: *Play of texture and design — fossil-like ceramic "jewels," layers of fox skins, and satin against a Nigerian raffia rug.*

Left: *The fashion, the art — the world of Mary McFadden comes together in her exuberant, treasure-filled showroom. Foreground, a Persian Kilim rug...the sculptured Malagache birds from Madagascar — once guardians of the Tomb of the Kings.*

Fashion details, stores, see next to-last pages.

Ishimuro

Fur, Mary's way, left — a soft cocoon of fox, satin braid head-wraps. Below, the handpainted quilted jacket (always a treasure!) with macramé braid, knotted silk scarf —key Mary touches.

MARY McFADDEN—HER WAY, ALL THE WAY

Left: *Table setting for a McFadden luncheon. The plates: Dorothy Dunitz's ceramics mounted on Lucite, with 18th-century Russian vermeil flatware. The small knives and forks are 18th-century Japanese; the gold ashtray, Chinese; the napkins—Mary-knotted!*

The Mary Life: Spectacular

continued

radiance. Imagine if color were one of your tools—imagine how you would love your work.

Mary came out quickly, like a tiny, delighted empress, looking very Finzi-Contini, in a white linen tunic with a bias-cut skirt, sunburst pleats to one side, her head wrapped in Burgundy silk jersey, and old-fashioned, what you would have to call "afternoon," shoes in brown and white. She was completely, instantly disarming, "I'm looking at all the things you have on."

One of the great gifts successful artists who are also entrepreneurs have—must have—is the ability to put other people at ease, or to distract them with charm.

"This," Mary said, of the white outfit, "is my summer uniform." She sat down carefully on one of the graceful Oriental chairs around a table in an anteroom. "There's an etiquette of how you sit in linen. This is very heavy linen, the kind that wrinkles. *(Continued on page 192)*

More about how Mary entertains, recipes, on page 146.



Above: *In the showroom, baskets of jewels nest in a lacquered Japanese ceremonial wardrobe.*
Right: *Fur splendor—soft pastel mink, insets of handpainted red suède.*
Left: *Mary's lunch for four—a delight for all the senses. From the thin-sliver fruit and vegetable slices to her touches of flowers and leaves (close up, center) and baskets of flatware, wrapped bread, arranged with favorite "objects"—perfection!*

Fashion details, stores, see next to last pages.

Ishimuro

The Mary Life: Spectacular *continued*

I do not subscribe to wrinkles as art. Linen must be perfect. Pristine."

Mary had just returned from a cruise to Alaska, was going on a brief trip the coming weekend, and then she'd be off on her thirty-city tour. "I was in training," she said, "rode bicycles, lifted weights. Ate five desserts a day."

I'm not sure if energy is the prerequisite to inspiration, or if inspiration triggers energy, but I always want to know—Mary, you can see, does not waste one instant of her energy. One cannot imagine that she equivocates, or lies down a lot figuring out what to wear.

"Where do you get your energy?" I asked.

"I don't drink," she said immediately, crossing her arms over her chest. Very emphatic on this point. She doesn't smoke, either. "I don't have time for sports during my work year, but I play tennis for two weeks. I go to a film, play, or ballet every night. It's a form of relaxation and study. I'm always alone inside, always designing. It's not work. It's a way of life. I watch movement and shape, clothes—a neckline that may inspire a new way to display the jewels. It's important to have a balanced life, but difficult—personal relationships get dwarfed. I hardly have a girl friend. . . . I do have lots of pals who are designers, five among the big ones of Seventh Avenue. We're competitive, but there are more talented designers here in America than anywhere. The solitude, however, gets accelerated near a deadline. But having a good assistant designer then—all the time—is important; a marriage made in heaven. I have one who is of the great tradition of France, a superb technician."

Mary herself was born in Memphis, Tennessee. Her family was in the cotton business, and Mary grew up on a plantation and Heresford farm. She has a kind of pleased, slightly breathless, and appealing little smile that draws her mouth back, not up, into dimples. It is very much like Vivien Leigh's Scarlett O'Hara smile. One can imagine Mary McFadden riding a horse across a Southern lawn, jumping hedges she was not supposed to jump.

Mary's family moved to Long Island when she was eight; and she attended Foxcroft, then the Sorbonne, transferring to the Columbia School of General Studies, where she majored in sociology. She did not, however, finish college. She was head of public relations for Christian Dior-New York, then, in 1964, she married and moved to South Africa where she edited South African Vogue. Mary lived in Johannesburg and Rhodesia where she founded an artisan workshop. The school, named Vukutu, housed some twenty-five artisans whose sculpture has been shown in twenty-nine countries, including The Museum of Modern Art in New York. Vukutu was forced to close due to terrorist activity in Rhodesia. When Mary moved to New York with her daughter, Justine Harari, she became special projects editor at Vogue.

We talked about loving to look at this magazine when we were girls, and Mary said there was a time when she'd come to newsstands twice a week and just sit there reading. "Now," she said, with that smile, "I have all the art magazines from all over the world right here next to my desk." She does. In huge glossy stacks and stacks.

In the workroom, Mary's glorious fabrics spilled about on huge tables the size of badminton courts. The coats and gowns hung like brilliant birds on racks inside a locked cage. "I have an obsession with fabric design," she said, bringing out canvases with designs for the hotel carpets painted on them. Then she showed me a purple dress with a yoke of many-colored jewels, "This is from the new Byzantine Collection." And there is something of Byzantium in all the new clothing—one is reminded not only of Gustav Klimt but of the romantic Symbolist painters of the late nineteenth century. She showed me the latest of the elegant tunics—columns of tiny pleats for which she is known.

"Look how the prints become mosaics when they're pleated. Everyone sees the prints differently. The Japanese see the calligraphy as symbols of nature. People aren't quite used to the large amounts of negative space in my prints yet. Look at this one. . . ." Each piece is special to Mary—new and exciting to show and discuss. "I'm not," she said, "a draping artist. My construction is simple, flat, one dimensional. I'm interested in limiting bulk, in a total spareness of finishing."

> "Mary handles time like a diamond cutter, there is no rushing feeling"

The dress Mary was wearing, for example, had hems, was finished with a delicate fagoting. "I like to abstract a concept, work with silhouettes; I want to get people accustomed to the fabrics. People are still scared of patterns. I'm not sure," and she hesitated for a moment, "that it is good to be different."

Mary is different, however. She understands how to elongate the body line for smaller women (keeping, I think, herself in mind when she designs), just as Gilbert Adrian performed the same feat when he designed for his wife Janet Gaynor. There also is something of Schiaparelli's merriment here and there. Mary did say that everyone does try to define and classify her, to supply references, as I suppose we do at the same time we are talking about a designer's originality. We try to reach for connections.

I wasn't certain, as I watched her move about showing me her workroom, listened to her speak about design, that this kind of energy, discipline, and organization can be learned. Perhaps one must be born to it. And this is such informed energy. It does not, however, go into easy talk—sentences sometimes trail off or end abruptly. This reminds me, too, of artists I know—it comes from seeing something with the inner eye—retreating from conversation to work it out, to set it so one does not lose the image. Although Mary handles time like a diamond cutter, there is no flustered, rushing feeling. She just seems to have this sense of how much time there is, how much she can give, and she arranges her day as precisely and artfully as the patterns are placed on her fabrics.

Mary is clearly not comfortable talking about herself, is happiest speaking about the art she collects and the art she makes. She was most delighted showing me the newest acquisition, a small Egyptian ibis that was sitting in its box on her own high desk, just back from having its wings regilded. She appreciates, cares for, and understands her art like an artist. Her eyes look over line, shape, color, synthesizing, studying, designing.

Like many of the fresh young artists whose work she encourages, studies, and collects, Mary juxtaposes craft techniques and ancient mythic symbols or references (such as the Artemis-like golden bride) with a cool contemporary clarity of line. She is an avid, fastidious researcher, picking up new inspiration and techniques wherever she goes. In Philadelphia, for instance, to receive an award and to stage a fashion show at Moore College, she stopped at the studio of ceramist John Costanza, found him experimenting with certain tints on beads, and decided she would try them on some of her new ceramic disks. Blown-glass work by a Western artist inspired a new plastic bead Mary brushes with gold into long, loopy necklaces of bubbles, sometimes shown worn diagonally over her gowns.

The influence of the arts Mary knows and loves—theater, ballet, film, as well as painting and sculpture—doesn't stop with clothes. Surrounded by art from all over the world, Mary doesn't simply display it, she incorporates it, uses it in every aspect of her life. She is always considering new ways to see art, learn from it, and live with it in the

(Continued on page 240)

stolen pleasures. . . .

Meanwhile . . . our suave intruder reaches into an opened safe. . . . When the smoke clears—his take: sensational Bulgari cuff links—ruby centers set in faceted amethyst or aquamarine, with gold. Everything about them is tempting—the clean modern shape, the clear pale colorings. Like stealing candy . . . Bulgari-Danaos, Ltd. Cuff links, with amethyst, $1,500; with aquamarine, $2,000. Fashion details, next to last page.

Chris Von Wangenheim



More than just warm: 4 pages of high-spirited weather-beaters that could win an award for special effects...

BRAVADO

Like bundling up in cotton candy, *left:* ski/weather gear that — from the pink plastic parka to the silver sneaker-boots — could only have come from Courrèges! Pink turtleneck sweater and layers of white knitting, of wool/acrylic; pink corduroy "tights," cotton/wool.

In the category of things-we'd-go-broke-to-own, *right:* P.M./fur-coat dressing to top all previous lists! Courrèges's weasel-lined, chopped-sleeve cotton poplin coat, gutsy knitted black wool tunic and tights — sprinkled with black sequins (talk about unexpected dazzle!) — and puffs of curly white goatskin as a bag, a belt-pouch, a dash of light near the face. Hair here, John Sahag; opposite, Marc Pipino of Pipino-Buccheri Salon. Makeup, Sandra Linter. Accessories, next to last page.

TO BEAT!

Chris Von Wangenheim

Gorgeous gear! *Left*, Fendi's [illegible] a Tibetan-lamb coat – unlined reversible – over their thin, thin suede tunic and pants. At Fendi Fur Boutique at Bergdorf Goodman (tunic, pants, to order) **Nobody zings color like Castelbajac,** *right* – right down to his two-tone boots. Roomy, down-y coat (cotton/polyamide), about $495 Henri Bendel; Beacon, Copp's & Fort, Boston; Neiman-Marcus Cozy brushed-cotton dress, about $125 Henri Bendel; Neiman-Marcus Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Sandra Linter. Zingy lip color, Red Frost – gloss / color / conditioner / sunscreen in one tube. From Sassy Hansen's Perfect Lips group. Accessories next to last page.

BRAVADO TO BEAT!

Chris Von Wangenheim



People are talking about...

Reggie and Diana and Gore and Vere

Carter & Co., and the contradictions of their do-we-have-it? don't-we-have-it? administration. And the "its" we question range from individual privacy to national prosperity to—you name it. . . . This overheard in Washington DC's Sans Souci (where the fames lunch: campaigner Elizabeth and her John—those Virginia Warners—Art Buchwald, Betty Ford, when she's in town): "We aren't living as though there's no tomorrow, but we are living as though today were very important." . . .

Champagne truffles, plump, bubbly-suffused chocs—the new, extravagant after-dinner pass-around. . . . The Names, and where they'll be most thickly clustered this holiday month. The Manhattan answer to that one: around Diana Vreeland, at The Metropolitan Museum of Art's Costume Institute gala gala opening for her "Vanity Fair" exhibit. Biggest Name, showmaster D.V. sums up: "It's a bazaar of fantastic, luxurious clothing!". . .

Reggie Jackson, an American blessing, who hero-ed his way into millions of myth-hungry American hearts when he hit three home runs on three successive World Series first pitches, totaling five home runs in the entire series. No one has ever hit five before. . . . Artist Robert Rauschenberg and his Change, Inc., pioneering a new kind of giving. You give a work of art to Change; Change gives it to a hospital; the hospital hangs it on its walls, gives free medical care to Change-chosen people in the arts. "We never," says Rauschenberg, "judge an artist on esthetic grounds. After all, lousy artists need medical help as much as good ones do." . . .

Los Angeles Internationals, meaning nobs from Over There—Rome, London—who skylift to just-acquired pleasure domes Over Here. In Beverly Hills, publisher, party-prince Lord George Weidenfeld and the Harmsworths (Pat galas, Vere tycoons). In the Hollywood Hills, sharp wit Gore Vidal in a Silent Screen Movie Queen's plashy-splashy hacienda. . . .

This season's festive menu must-have: Soupe de poisson. That's fish soup or stew of any variety—bouillabaisse, bourride, solianka, waterzooï, cioppino, good old American chowders. . . .

Britain's Prince Charles and the charmed surprise of hello-Charlie Americans who found him, on his recent tour, to be a very funny man—with a kind of slapstick, *Goon Show* humor. Rumored Princely remark (while in L.A.?): "They always talk to me about shooting movies, but nobody in movies knows how to shoot a gun." . . . Disco riding-parties trotting nationwide from Jamaica Bay, Brooklyn, beaches where they started with the horsey set cavorting on steed, to the distant thump and roar of a taped disco beat. . . . John Travolta—the '70's man with the '50's *Grease*-r smooch-looks, an easy slouch, no-rest disco hips—and how he's becoming a New National Movie Image in *Saturday Night Fever*, the *American Graffiti* of the '70's. . . .

Tow-a-Drunk, a service which homes under-the-influence drivers and their cars. . . . Annie—that rich Little Orphan—and her special holiday word of delight: "Gloryosky!"

—Leo Lerman



Everybody's Keaton

Diane Keaton, *right*, is the woman superspecialstar of American movies. And she got that way in one year, two movies—*Annie Hall*, *Looking for Mr. Goodbar*—and an eight-year friendship/relationship with comedian, satirist, director, catalyst Woody Allen. It was with Allen that Diane went straight on Broadway, in his *Play It Again, Sam*, having made her debut in *Hair*—she was the one who didn't strip! In *Goodbar* she goes explicitly, sexually buff several times. "La-de-dah...," says Keaton, in real life. Or even, "Oh, right, oooh, wow!" She's the mistress of the ditsy exclamation, of the indecisive sentence, the fade-out silence. Self-apology is what Diane seems to be about. That is, until you watch her work on screen or sing a song (she's said to be cutting an LP) and then there is no doubt to be seen in her: she's the best. In Diane Keaton's dithers is all the strength of American women. Oscar, your '78 name is Diane.

Douglas Kirkland Flash Contact



Joy to the WIZ

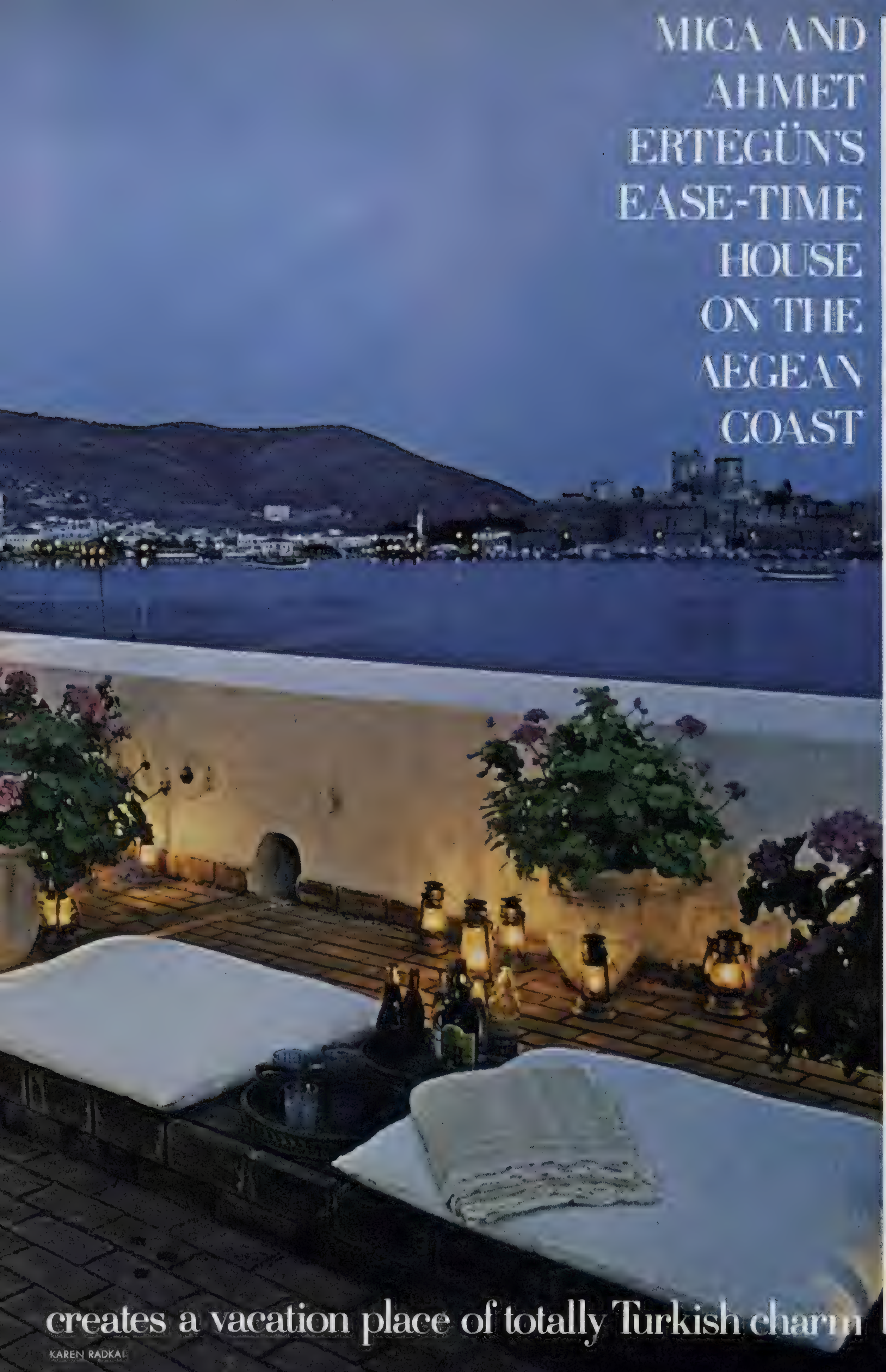
The Wiz is becoming a movie; and, like *The Wizard of Oz* that came before it, the word from *The Wiz* is "Celebrate!" For his all-Black movie musical, director Sidney Lumet *(Network)* has magicked the Land of Oz from the wheat fields of Kansas to a gorgeous, glitter-filled, fantastical New York. The World Trade Center houses an Emerald City that's sometimes green, sometimes red, sometimes solid gold (as Vogue caught it, on the third night of filming, for the special, Christmas-present photograph, *right*). The Cowardly Lion sits on the steps of the Forty-second Street Library; the Tin Man is saved from terminal rust in the Coney Island amusement park. With the most outrageous, inventive dreams of American designers (such as Fernando Sanchez, Halston, Norma Kamali, Stephen Burrows, a super-wealth of others) turned loose to costume the Emerald City; with hundreds of the best and most beautiful Black dancers and models to be found in New York; and with the likes of Diana Ross, Michael Jackson, Richard Pryor—he's the Wiz—and Lena Horne on *The Wiz* trip, the party's set. So, celebrate!



"Turks are night people," said Mica; the evening at Bodrum begins with sunset drinks on this parapeted roof of the villa Mica formed by combining two thick-walled stone fishermen's houses, adding furnishing from local sources. Here: white-canvas cushioning, geraniums in white-painted jars, engraved tin tray on a stand, windproof fishing-boat lanterns. Two wool shawls from Eastern Turkey were crocheted together to make plaid throw. Dark buildings on skyline (far right) are St. Peter's fortress built by the Crusaders in the fifteenth century.

Amazing New York woman

MICA AND AHMET ERTEGÜN'S EASE-TIME HOUSE ON THE AEGEAN COAST



IDEAL TURKISH

creates a vacation place of totally Turkish charm

KAREN RADKAI



TO TURKEY WITH JOY

continued

"The Turks never got used to living

In joining two small houses with the help of an Istanbul architect, Mica expanded the tiny living room, with two fireplaces in the conical Ottoman shape, used hand-woven Turkish cottons for the white banquettes and striped coverings on chairs she bought in the flea market (left). Octagonal table near banquette is mother-of-pearl/tortoise. Turkish, too: old calligraphy framed on the left wall (below), eighteenth-century Edirne trays from the bazaars in Istanbul and Izmir on stands Mica's carpenter built (below, center). Floor is native marble; geraniums bloom in local jars; and only the ostrich eggs (left corner) were imported, by Mica, from Kenya. Added section of the living room (shown below) keeps Turkish custom of shuttered doors onto garden, where an ancient mausoleum that the Crusaders ravaged to build St. Peter's castle also yielded stone carvings for the house.



Karen Radkai

in houses – theirs open like tents onto gardens and seas"





Entering the villa (left) of Mica and Ahmet Ertegün (corner, lower right), you step from the brilliant seaside into cool shadow, walking on traditional pebblework, set in concrete, like paths of the garden (right), where Mica can be seen on a Kilim rug. The walled garden is dense with orange and lemon trees, flowering oleander. Mica turned one of the two houses into seven guest bedrooms (one example, inset below, right) with seven baths; covered her own bed and tables (below) with lace-edged white poplin. Her dress here is white Victorian lace; she often chooses cool white crinkled Turkish cotton. On the walls, ivory and mother-of-pearl racks that held fezes in sultan's palace; in front of the bed, a simple sailor's chest. In Mica's basin alcove (far right), the traditional wooden grillwork used to shield women's windows; on the wall, an old Venetian mirror found in Istanbul.

TO TURKEY WITH JOY

continued

"Here, bedroom floors are wood; they do marvelous

Karen Radkai

carpentry in this shipbuilding town"

2 3

5

6

Mica Ertegün: for her; the impossible works

By William P. Rayner

My first strong impression as to the meaning of Mica dates from one stormy October night on Fire Island when an incontinent generator installed to apportion electrical current among our cottages went on holiday. There she was, crouched in the wooden hut, back lit by candles like a La Tour Madonna, except that in place of the infant she was holding a ratchet wrench and instead of rosaries she spoke Romanian epithets. Whatever the formula, it worked; for, all of a sudden, the machine kicked over and our world lit up. She has been lighting it ever since.

Mica's latest light works is in the small port of Bodrum (population about 7000), halfway down the coast of Turkey on the Aegean Sea. Our first visit there was five years ago, just after Mica had bought the house. Did I say house? It was little more than two stone block-shaped buildings, with no roofs or floors, connected by an arch that sheltered an alley that ran back to a forest of disheveled citrus trees whose sole inhabitants were an Abyssinian cat and her five wretched kittens. There was no more. There were also practically no carpenters, electricians, plumbers, plasterers, pointers, or painters. To watch this phoenix rise was to witness will at work. Though even a will of tungsten would have failed but for her problem-solving ability that keeps errors down to a minimum combined with a very special intuition that foresees how rubble will look when properly organized. But, once the hardware was in place, an even knottier problem had to be solved: how to turn the now-bare walls into an authentic Turkish house. Mica researched the look in many a book; but where to find artisans to cover the ottomans, to upholster the banquettes, to drape the slipper chairs, to screen the headboards, to sew the curtains, and to make the rest? Then, she sat back and thought, "Whom do I need helping me to make my Turquerie?" "I know," she said, "what I need is a talented Puerto Rican"; and so she called on Louis Perez—a man of such infinite mastery in the application of fabric that he can transform a pup tent into a Palladian parlor.

The second year found Louis and Mica running a cottage industry; their apprentices were women with faces covered by shawls (which had been adopted in place of the outlawed veil) wearing multicolored bodices and shalwar that balloon out like bloomers. These women, seen sitting cross-legged on the floor and struggling with their stitching, had the nostalgia of a harem scene from an old aquatint. But this is where the image stopped, for Mica was interested not in restaging the past but rather in creating an atmosphere in harmony with tradition by adopting architecture to the locale and decor to the surroundings. The house was to have its own sense of theater and not to be an encore to once upon a time.

(Continued on page 246)

1. *In Bodrum's bazaar, fabric bolts got Mica's inventive eye. She turned shawls into fat cushions* **(9).**
2. *This house was more fun to "do" than any other, said Mica, a bigger challenge . . . working in a remote place where everything —even sounds, light— seems different. The lefthand house has Ertegüns' bedroom above living and dining rooms, kitchen links guesthouse. On the hill, ancient amphitheater.*
3. *Mica's genius for making other people happy extends to buffet table under oleander tree.*
4. *In dining room, a table cover Mica had crocheted by village women; native wine carafes, chairs, candle holders; bright-flowered soup plates, each different, the kind Bodrum sailors use for sauced Turkish food. (For Mica's own ideas about menus, recipes,* *see page 66.)*
5. *In an amusing Turkish plate, a fresh Aegean fish— a Mica favorite— with herbs, lemon.*
6. *Tray's painted flowers vie with real ones; Turkish tortoise fan, inlaid box.*
7. *Cherries, cooled by ice cubes, in napkin with crocheted hems; huge colored handkerchiefs from the bazaar are also napkins for Mica.*
8. *By 11:00* A.M., *Mica and guests are on the boat, bound for a picnic and swim.*
9. *In garden. Mica's Turkish gear backed by an ancient column and tombstones found there.*
10. *Mica's guest bedrooms have baskets and hats for use on beach. Coral-striped white cotton is Turkish; even sheets are cool seersucker.*
11. *End as you begin: fountain in house's entryway—an intensely Turkish touch.*

Karen Radkai

DRINK-IT-HOT TIME

"Get off the rocks: slip into a Hot Martini, try on a Blue Blazer"

By Arthur Gold and Robert Fizdale

Now that old-fashioned is fashionable, "out" is "in," and *déjà vu* is what we long to view again, it's time to revive hot drinks. Comforting as an old cardigan, they not only warm your spirits but make you wonder why you've been "on the rocks" all these years. So be a patriot—lower the thermostat, light the logs, and cosset yourself with a Posset, try on a Blue Blazer, ride a Hot Locomotive, and down other drinks as nostalgically named as the song hits of yesteryear.

And while we're at it, let's streamline the drinks, too. After all, a hot drink can be as simple as a highball, as strengthening and healthful as a hopped-up herbal tea, or as perversely addictive as a Hot Martini. When serving a pre-theater dinner on a wintry night, nourish your guests with hot drinks made of liquor and broth or vegetable juice, such as our Hot Shot, Hot Danish Mary, and—our absolute favorite—the Red-Hot Kazatski. Marvelous time-savers, these drinks double as a first course and are equally fortifying for brunch. You'll find your friends draining them and asking for another round. Serve hot drinks in thickish stemmed glasses that give you a chance to warm your hands without scalding them.

Let's assume you've been tramping through the country, knee-deep in snow and chilled to the bone. Don't "slip out of your wet things and into a dry Martini," as grandpa used to say, but paraphrase those words and get out of your cold things and into a *hot* Martini. (More hot drinks on page 130.)

THE HOT MARTINI *For each drink:*

Martini glass or small stemmed wineglass
Silver demitasse spoon
Gin; dry vermouth
1 teaspoon each water and lemon juice
Twist of lemon peel
Optional garnish: half-slice unpeeled lemon

Pour gin into glass till ¾ full. Add 4 or 5 drops vermouth; you can use more vermouth (or less) to taste. Add water. Pour into a small saucepan; heat. Remove from heat as soon as tiny bubbles begin to form, before Martini boils.

Place demitasse spoon in glass to prevent its cracking, and pour in the hot Martini. Add lemon juice and peel. Stir, remove spoon.

Garnish by floating lemon half-slice on top of Hot Martini, or notch lemon on pulp side and perch it over edge of glass. Glass used here: from Import Associates. The sizzling stirrer: poker from Edwin Jackson, Inc.

Variation: The Hot Pernod Martini. Follow recipe above, substituting teaspoon Pernod for vermouth, eliminating lemon juice, peel, and garnish.

If you think flame swallowers are theatrically exciting, try The Blue Blazer on a friend:

THE BLUE BLAZER *two drinks*

3 ounces (2 jiggers) bourbon whiskey
1 teaspoon sugar
1 tablespoon honey
3 ounces water

Place whiskey, sugar, honey in one small saucepan, the water in another. Bring both just to a boil, stirring bourbon mixture to dissolve sweeteners. When both are hot, ignite bourbon. Remove both pans from heat and, working quickly, pour flaming whiskey into water, then pour back and forth till flames die down. Pour into 2 small Martini glasses. Marvelous after a walk in the snow.

THE HOT SHOT *For each drink:*

4 ounces clear beef bouillon or broth (½ cup)
2 ounces vodka (¼ cup)
Salt
Dash or 2 of Tabasco sauce
Squeeze of lemon juice

Bring beef bouillon to boil in a saucepan. Remove from heat. Stir in vodka and seasonings, using very little salt. This will cool the drink so it can be served immediately in an Old-Fashioned glass or in a large stemmed wineglass.



Fur for dazzle...



When it comes to stops-out glamour, nothing works like fur. On these pages: the proof! — 4 great shapes/4 great looks of fur at night.

If sable is your thing, *left* — Christian Dior's big, square-sleeved, hooded coat in natural Russian sable — slit up the sides like a burnoose — with that kind of slide! Christian Dior Furs. About $60,000. Christian Dior Furs, New York; B. Forman; Bonwit Teller, Chicago; Bailiet's; Holt Renfrew of Canada. Hair, Harry King; makeup, Anella. Fashion details, next to last page.

Avedon

The new luxe, *left:* a wrappy coyote jacket bordered with natural Russian white fox — instant nighttime dazzle over white silk pants . . . over anything! Grosvenor Canada. About $4,750. Bonwit Teller, New York and Chicago; Saks-Jandel; Chudiks of Birmingham, Michigan; Bullock's Wilshire; Roberts Brothers, San Francisco; Eaton's-Eaton's Centre, Toronto. Hair, Suga at Bergdorf's; makeup, Ariella. Fashion details, next to last page.

Fragrance with fur: the irresistible combination — especially when it's something light, French, and modern . . . Farouche by Nina Ricci.

Fur for dazzle...



A big, fluffy cloud of a coat to wrap up in, *left* — feathered natural Norwegian blue fox with a big, notched collar — nothing's cozier, more dramatic on a cold winter night. Grosvenor Canada, about $4,750. Bonwit Teller, New York and Chicago; Saks-Jandel; Chudiks of Birmingham, Michigan; Bullock's Wilshire; Roberts Brothers, San Francisco; Eaton's-Eaton's Centre, Toronto. Hair, Harry King; makeup, Ariella. Fashion details, next to last page.

Fragrance with fur: some evenings call for scent that's romantic and slightly opulent . . . new floral one to try: Pavlova by Parfums Payot.

Avedon



Sensational with pants at night, *left:* an oversized black Swakara blouson jacket to zip over one of the season's romantic new tops — supple, sleek, easy as a sweater! Jerry Sorbara, about $5,000. Nan Duskin; Bonwit Teller, Chicago; Bullock's Wilshire. Hair, Suga at Bergdorf's; makeup, Ariella. Fashion details, next to last page of this issue.

Slide pretty color over bare skin, twist a jewel ornament into hair— these are ways to add P.M. allure now... plus more on these 4 pages

Can't-live-without P.M. gleamer . . . to use -- to slide! -- on bare skin everywhere (on shoulders, right): gold - shimmered blusher such as Borghese's Florentine Hi-Lights.

hair "jewel" to own . . . to pin, to lift — to add sparkle! — in hair. The 14k-gold wire-thin spiral, below, from Esther Gallant. About $100 (a gold-filled version, $20). At Henri Bendel.

Super-relaxing — and a gift to give yourself: the one-hour massage you get from Joan Witkowski, 125 Christopher St., N.Y.C., (212) 691-9342.

Right: A look that gives new meaning to the word vivacious — loose, flowing hair and sheer tints of berry-shined colorings that are the beginnings of a whole new makeup look. The colors here, as soft — as pretty! — as the pale-peach dyed Halston fox fur, are American Rose Frost lips, Autumn Rose cheeks from Borghese. Makeup, Sandra Linter; hair, Harry King. Jean Schlumberger of Tiffany diamond-and-18k-gold earrings set in platinum. Halston for Ben Kahn fur.

One woman whom a lot of people we know can't get through the week without visiting (including some of the models you see on our pages who swear by her) is skin expert Marie Ralle. You (probably) won't find a better New York face place (101 West 57th St.).

What you're going to find here and on the next pages is a quick read — and a guide — to some of the best beauty tricks and holiday dazzlers around. Some are new; some, tried-and-true old faithfuls that work in a pinch; a few we've taken from our favorite makeup/hair experts' beauty bags of tricks. They all have these things in common — they're fast, easy ... and they make a dazzzzling difference at night....

First off, we're not going to tell you here for the umpteenth time about the super-importance of super-healthy hair. We are going to mention one quick route (and a new shampoo/conditioner) that gives hair the fullness we all crave now. The shampoo is Redken's Amino Pon Protein Concentrate, based on the famous original Redken formula with one difference — the addition of cationic (positively charged) protein polypeptides, which, say the people at Redken, "bond" better to (normally negatively charged) damaged hair. How to use this or any shampoo for maximum hair volume: dilute with equal parts water, wash. then rinse shampoo out *thoroughly* with cool water.



Patrick Demarchelier

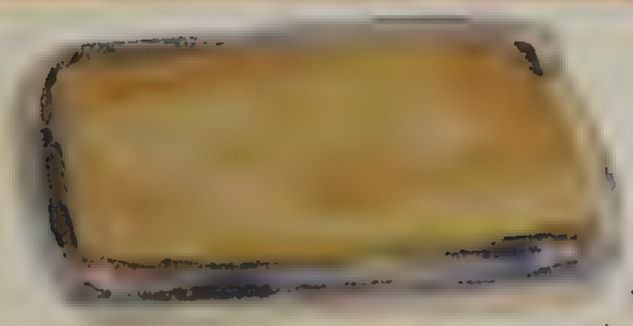
Alluring and sensational at night: understated chic ... it's simply beautiful! What it takes to get a look like that (like the one, *left*): hair that moves and swings, a basically natural-looking makeup with a bit of emphasis — and flirt! — to the eyes.... And the fashion —! Giorgio Sant' Angelo's bare, black one-shoulder sheer-lace camisole and matching "harem" pants. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Ariella. Fashion, accessory details, next to last page.

BEAUTY DAZ

ZLERS!

BEAUTY DAZZLERS!





Slides of gold color... shine it on everywhere!— lips, cheeks, eyes (as here, above). In this case, we've gone with Helena Rubinstein's Pure Gold (sketched, left) on eyelids. But, another way to wear it — across cheekbones for added glimmer.

Two irresistible lip finds to slip into an evening bag: a bamboo-handled flat edged sable lip brush (from Scandia) and Norell's gold-shimmering lipstick (Color Designer #29) to wear under/over a favorite lip color or simply by itself.

LIP TIP

New version of an old trick and one of the prettiest ways to wear lip color at night — the way Sandra Linter did it for us, right: over a lipstick "base," run a lip brush dipped in gold powder — instant gleamer! Two we love — Stagelight Cosmetics' pale-toned Yellow-Gold or tawny Golden Bronze.

3 SUPER P.M. SKIN REVIVERS...

1. If you don't have time for a complete-works facial, try this quick pick-up from makeup expert Way Bandy: pat teaspoonfuls of straight-from-the-fridge yogurt (plain is best) on face, and lie down for five minutes (feet slightly elevated). Sluice off yogurt with a tepid-water rinse and presto! revitalized — glowing — skin.... 2. Best (secret) reviver for feet we know — and a treat the likes of which you've never had: Clinique's pale-green Body Sloughing Cream (the color alone is a wonderful pick-me-up). Massage cream on feet, leave for two minutes, then rinse, put on shoes and *go!*... 3. With all the bareness around (q.v., our model, *far right*, in Julio's slide of bareness and Joanne Cooper & Peter M.'s gold-tassel necklace), what's both a necessity and a pleasure — using a facial mask on your chest. You're not going to find a better skin smoother. Makeup, Sandra Linter.

Albert Watson

Favorite/old way to get the sheerest slide of color onto skin: a swansdown powder puff, such as the one sketched below, from Caswell-Massey. Smallest sizes fit into any compact.



The P.M. makeup color of the year— the season!— tints of gold



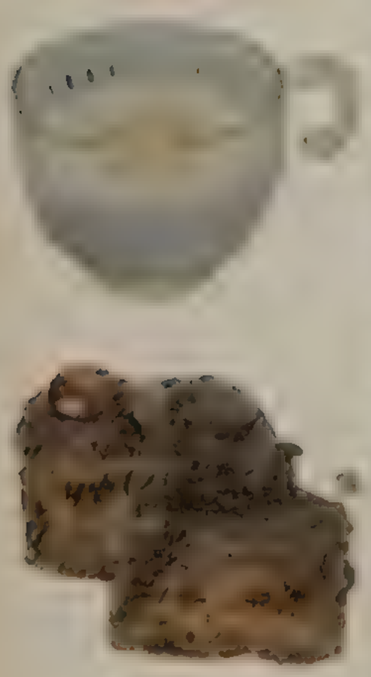


HOLIDAY FOODS

Holiday time means party time... which means more-than-usually tempting foods. What to do when you're faced with delicious, sumptuous goodies such as the ones photographed *below?* We asked New York nutritionist Seymour Halpern, M.D. His tips — and advice: "I tell patients to go to a party and socialize, not eat. If you're on a diet or just being careful, you have to restrain yourself and use judgment.



There's *no* easy way. If you do indulge, think about your caloric balancing over a 24-hour period. For example, if you have a piece of fruit cake for dessert (third from top, *left*), begin with a light dinner of vegetables and fish first. One glass of eggnog, second from top, *left* (330 calories in an 8-ounce nonalcoholic serving), is the limit." To keep in mind — caloric counts of other holiday-food favorites. *Top, left:* caviar on toast (about 51 calories for a 2-inch square). *Bottom, left:* pâté de foie gras on thin 2-inch bread (about 114 calories). Caviar from Caviarteria, 870 Madison Ave., NYC; pâté, from E.A.T. at Henri Bendel.





For P.M., think textures of makeup: gleamers, polishers, anything that adds a shimmer to skin!



TO OWN!!

...and slide into hair at night— the 24k-gold dipped ginkgo hairpin (left) from Ted Muehling. About $80. Artwear; David Warner, Chicago.

To tuck into a chignon, a knotted twist of hair— the green-lacquered oversized hairpin (left) from Riviera. About $3. Bloomingdale's; Filene's.

This year's hair ornament to wear: one wonderful "jewel"— one wonderful something — that lifts, holds, gives a finished line to the look of P.M. hair. A few of our favorite things .... *Opposite, far left:* in hair pulled to the side with soft-falling wisps — the "antique" brass hair comb shot with blue-and-gold sparkles. Other pretty things to wrap-and-tie in hair — lengths of gold/satin cording, ribbons, or, as in the photo, *right, center:* a piece of black lace. And the hair ... the look of a small, neat head, the way Garren of Suga at Bergdorf's (who did all the hair on these pages) did it — pulled back into a ponytail, but always with wisps, tendrils, or, as here, a curly bang. For more about Fernando Sanchez's lace-trimmed red crêpe de Chine camisole, matching jacket, see next to last page.

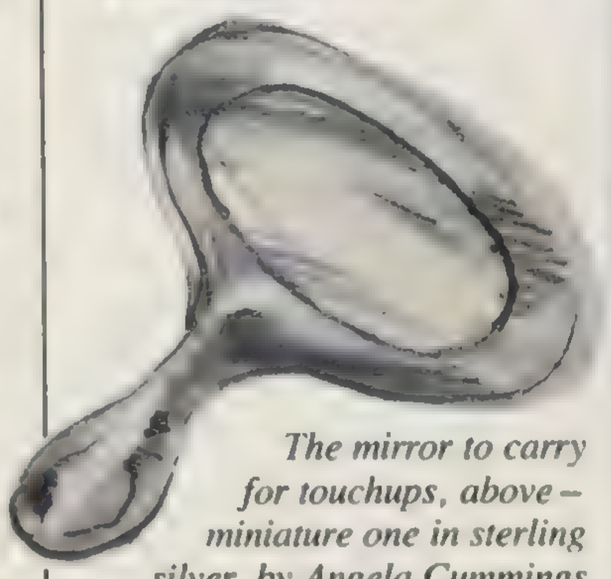
Cathy Barancik



This year's hair: always something happening, something more! as in twist-and-rolled hair, above, mussed slightly for softness and "held" in place with yellow and red painted hairpins, from Riviera. About $12 each. Bloomingdale's; Filene's.



What you're seeing on these pages (and going to be seeing a lot more of) is color-plus-gleaming makeup that gives skin a sheen, a polish, in the prettiest, most understated way. Case in point: Clinique's Gold Rub Colour Rub, a thin-as-silk liquid luminescence that slides under foundation/over moisturizer as all-over color, highlighter, or blush.



The mirror to carry for touchups, above — miniature one in sterling silver, by Angela Cummings of Tiffany. About $49.

3 TERRIFIC BEAUTY-FINDS

1. For smooth, smoother, smoothest skin, slather on a bath oil *before* showering or bathing. Lots to choose from in that category, but one of our favorites: Neutrogena's Natural Sesame Seed Body Oil. The best way to use it (any bath oil, for that matter) is with a loofah....

2. P.M. nail-color find: the neutral honey-gold (Caribbean Sand Frost) and sand-toned (Aruba Spice Frost) ombres from Almay that work across the board with everything "evening."...

3. If you're troubled by under-eye circles (common among women and very natural), we've come across the perfect coverup — a sheer, moist skin-toned cream that slips over under-eye skin without any "tug." If you want to check it out, ask for: Moon Drops Moisture Release Beauty Treatment Makeup from Revlon.

BATH TIPS — and a few delicious finds.... Instant hair revitalizer: Pre-bath/shower — put hair up and let humidity "set" it. When you undo curls, you've got new bounce — new fullness — in hair.... Best way to use a body moisturizer is when skin is still damp. It seals in moisture, keeps skin supplest. The kind we like — one that skin literally "drinks" in, that leaves a satin-y ungreasy feeling (two musts to look for in a good moisturizer).... Luxury — a deliciously scented soap, such as Chloé's pale-peach round, that cleanses and scents body — it's like a little bit of heaven in the bath.... Next best thing to taking a nap: taking a cold shower — i.e., it revitalizes, refreshes. If you prefer a bath to a shower, be sure water is warm. Hot water makes you sleepy.... Or spritz on a favorite cologne — the alcohol base leaves skin tingling, fresh.

Instant revitalizer: zingy shower/bath with a few scented treasures....

Two tired-eye tricks that work in a pinch: 1. Cooled camomile-tea compresses placed over eyes while you catch a few zzzz's. 2. A few dabs of honey under eyes (also on lips) before bathing. That from skin expert Agnes Timar, who says honey leaves skin feeling super soft.



The Ultimate! perfume bottle, right— Elsa Peretti's tiny rock-crystal flacon with lapis stopper. $225. Tiffany.

The "signature" Elsa Peretti, below—a silver-stoppered flask on a chain. $95. Tiffany.

To fill with a favorite fragrance and slide into an evening bag— the sterling silver flask, left, from Tiffany. $18.50.

P.M. Fragrance: Above, three versions of the way we love to see perfume carried at night -- in small pretty flacons that slide -- easily! -- in/out of an evening bag. Tip: Best dabbing-on-spots for perfume -- they "lift" fragrance fastest: backs of knees, at the nape and base of the neck....

Joshua Greene

VOGUE BEAUTY REPORT ON MEN

From healthy skin treatment to a new fragrance attitude— it's happening now!



Photographed *right:* Shiatzu for men! If you know a man who likes massage, he'll love this . . . first comes sauna, next Shiatzu massage: an Oriental pressure-point massage— done with the feet!— designed to seek out and relieve muscle tension. Where to find: at Osaka, 4 East 46 St., a his/hers health spa in New York City.

By Dorothy Schefer

Here, on these 4 pages: a report on men and beauty . . . and the new attitude—new approach—that men now have toward the way they look. We think men are thinking differently about themselves today—to begin with, they're thinking more about themselves. And the big question is: why? To find out, Vogue asked a number of experts. . . .

"Much of what is happening to men now," according to Roy R. Senour, Jr., Ed.D., a professor at Baruch College, is "directly related to a reduction of sex stereotyping, which has resulted in more freedom of expression for men." And for that new freedom, men openly acknowledge that they have women—and the Women's Movement—to thank. For a lot of men, it's almost a breakthrough, and it certainly raises a whole new male consciousness. "Men are loosening up," is the way one editor puts it. "I'm sure that's not what Gloria Steinem originally had in mind, but one of the first observable results for men of the Women's Movement is men's venturing into the previously female areas of fragrance and treatment." What it comes down to: both men and women are abandoning roles and all the role-model factors that influence the way people live.

There are other factors related to a man's growing interest in himself, and one factor ". . . has to do with courtship behavior," according to Lionel Tiger, Ph.D., professor of anthropology, Rutgers University, and author of *Men in Groups*. "Divorce puts a lot more men on the street, as it were; and more men are dating at an older age when they have more money to spend on themselves. One has to look at things like cosmetics and grooming as part of the mating system. And, as a result of the increase in divorce rates, men are involved in the courtship phase of life more frequently, and for extended periods of time."

Not surprisingly, the first areas men have become concerned with are health, degree of fitness, and how to deal with factors such as tension and stress, the primary health-robbers that high-pressured business executives continually confront. Corporations echo this concern. "Once a year, executives have to face the *(Continued on page 248)*

MEN A NEW FREEDOM

Chris Von Wangenheim


step is... fitness!

VOGUE BEAUTY REPORT ON

MEN

17 experts talk about men and beauty ...the new attitudes, and a look at what's here, what's to come...

NEWS! '77

fragrance

For men, smelling nice now means more than just patting on after-shave, the traditional (and, until World War II, only) men's fragrance form. **Quick takes on what's to come:** more men wearing more scent, new forms, new fragrances, and owning more than one favorite. That from very good sources—two of which are Givaudan and PPL (both suppliers and formulators of fragrance).

Fragrance for men, however, is nothing new. Napoleon was a lavish user. And, for Colonial-day American men, bay rum was *the* men's scent. Chronologically, not much changed in the years that followed . . . until the modern fragrance boom for men started after World War II with scented after-shaves. In fact, one of the five most popular after-shaves in 1977—J.B. Williams' Aqua Velva—predates the boom and has been around since 1917. Which makes a good case for arguing a man's loyalty to his after-shave and, not incidentally, his resistance to change. So does the fact that four out of five of the most popular after-shaves today—Shulton's Old Spice, Mem's English Leather, Mennen's Skin Bracer (and Williams' Aqua Velva)—are also the oldest. The exception and a success story of its own: Fabergé's Brut.

One change in the air: men who never even thought about fragrance are thinking about

"Men still think cologne is part of the shaving routine. It isn't.... The way to use a cologne is to splash it all over your body"

colognes in addition to (or instead of) an after-shave. Which colognes are men wearing? Men who are Brut, Old Spice, or English Leather after-shave users have opted for the cologne version, which, according to the Givaudan Men's Fragrance Survey, puts those old favorites in the cologne best-sellers category, too. The other runaway men's favorite: Aramis Cologne. Which brings us to another point and another trend.

Today, men are doing a lot more of their own choosing (rather than getting fragrance as a gift from you-know-whom) . . . and there's a lot more to choose from! From the kinds of scents—outdoorsy, citrus-y, woodsy—usually associated with a man's fragrance to gentler, softer scents . . . and now for the first time—and just the beginning of what's to come: men's perfume! . . . (it's Revillon Pour Homme). **Why has it taken men longer to realize what women have known all along?** Which, in this case, is that it's nice—even fun!—to smell good. According to Brenda Lee Landry, first vice president of White, Weld & Co. and a cosmetics research analyst, "When social trends began to change and loosen up, it meant fewer cultural no-nos about men's grooming, and men began to use, for one thing, more fragrance."

Halston, who last year brought out two men's fragrances—1-12 and Z-14—agrees. "I think for a long time the American man couldn't wear fragrance *just* for the sake of wearing fragrance. He wore one, but in a different way [i.e., as an after-shave or a body talc]. But that's all changed."

What kind of fragrance is a man looking for today? According to Alain Wertheimer,

(Continued on page 248)

What a man should know about men's fragrance forms (and a woman should know, too)... After-shaves-- alcohol-based facial soothers that refresh, tingle the skin. More irritated skin should go for a balm (less biting, more emollient). Cologne-- strictly for rubbing or spraying over the body, as are splash or friction lotion-- both lighter versions of cologne and terrific after-shower pick-ups.

In addition to ones mentioned, herewith, a few of our favorite men's scents... No. 1 by Gene Pantuso; Déjà Vu by Beau Monde, Ltd.; Bogart by Jacques Bogart of Paris; Devin from Aramis; Kanon by Scannon, Ltd.; Pierre Cardin for Men; Evyan's The Baron.

treatment

Should a man think about skin care? "A man's skin-care needs are not much different from a woman's," according to New York dermatologist Robert Auerbach, M.D. "Men, however, are more likely to have an oily skin and, if they're troubled by it, a more severe case of acne than a woman will. The reason: testosterone (the male hormone) not only increases the size of the hair follicle on a man's face, it also increases the size of the oil glands. Men who have dry skin should use skin lubrication. And *everyone* should use a sunscreen."

Does shaving affect a man's skin? "If a man shaves properly," says Dr. Auerbach, "he shouldn't have a problem. It's when a man wants—and tries to get—a *very* close shave, that his face is going to be irritated.

"Men have real skin-treatment needs; and, in some cases, their needs are even more dramatic than women's..."

And some men have beard hair growing out in many directions. For those men, shaving can be difficult, and it's sometimes easier just to wear a beard."

Are men using treatment today? "I would venture to guess," said Irwin Alfin, "that men who live with women, and who therefore have easier access to various treatment products, are already using them and enjoying their benefits." . . . And ac-

cording to Paul Woolard, "I think there is significantly more usage than purchase by men of treatment products—especially moisturizers." Case in point is Dr. Fernando Aleu, the president of Paco Rabanne, makers of Paco For Men. "When I ski, my skin develops dark spots, as do most skins that are dark-toned. My wife has a cream that's terrific—and I've been using it for about eight years."

"Men have real needs," said Mike Gibbons, vice president and general manager of Aramis, "and in some cases, their needs are even more dramatic than a woman's. We know from research we've done that men perspire more than women. For that reason, they shower more often. And men shave every day, which can cause skin irritation. Traditionally, men also are exposed more to the elements, and that causes severe skin drying. So there are a lot of legitimate skin-treatment needs for a man."

"Men understand a little about treatment and what it can do for their skin," said Richard Barrie. "We know men use hand lotion. I use a moisturizer—and I think it's the first thing men are going to reach for—it just makes sense."

We put the treatment question to Geoffrey Beene, who personally tests all the products in his Grey Flannel fragrance line, and asked him what, if anything, he used. "I use lots of cold water on my face for about five minutes; it's so refreshing and you feel something happening. Then, I put on my shave balm. I can see a difference in my skin. That's all I do—I don't have time for anything more."

makeup ??

Is there makeup for men beyond treatment? According to Paul Woolard, "Makeup for men is here now. A bronzer, which is used now by a great number of men—including me—is acceptable to a man. But the coverage level is very, very low. It's not called makeup . . . it's called 'looking good.'"

"The first possibility of a man's using makeup," added Richard Barrie, "might be for what I call the cover-up type makeup. I don't see why, if a man has a blemish, he shouldn't be able to cover it the way women do."

There are a handful of men who wear makeup on the job (as part of the job). What do they think about makeup for men? We asked two men who, for professional reasons, wear makeup every day. . . . Says Chuck Scarborough, anchorperson on the WNBC-TV NewsCenter 4 in New York . . . "I was traumatized by makeup, but it's part of the business. When I first started out as a general-assignment reporter in Hattiesburg, Mississippi, we didn't have the luxury of a makeup artist or a makeup room. I had to apply my own makeup in the men's room—a little pancake, a shot of hairspray—before running out on camera to do my reporting. But for me it's a very dispassionate exercise. Putting on makeup and combing my hair is as much a part of what I do as copy editing."

"It's part of television," says Tony Guida of WNBC-TV NewsCenter 4, "so I don't mind it. The routine is simple: a little pancake; then, over it, powder. I just accept the makeup—it goes with the job."

Goals for everyone: clean, glowing skin. And a simple easy treatment system for healthy skin upkeep. Three that fit the bill (we think men would appreciate) . . .

● Clinique Skin Supplies for Men based on their 3-step, 3-product--3-minute!--basics for women.

● If you know women who use the treatment system from the Erno Laszlo Institute, you also know they swear by it. Now, the same "o'clock" programs for women are available for men. Step 1: completion of the men's skin analysis . . . and he's on his way to a lifetime of good, healthy skin care.

● One of the best kept secrets is the existence of Shorell Skin Care for Men--a pared-down program of cleansing, after-shave conditioning, and moisturizing--a men's version of Irma Shorell's famous Contour/35.

● If a man is looking for a moisturizer--a natural to try if he likes Fabergé's Macho--their new All-Weather Skin Moisturizer.

hair

What should a man know about hair today? "There isn't any difference between the way a man's hair or a woman's is cut," said Garren of Suga at Bergdorf's. The concept is the same—it's the story of a good haircut. Hair should be cut so that it is easy to care for and falls easily into place.

Vidal Sassoon agreed. "A man's hair should be cut the same way a woman's is—along the natural wave patterns and according to the bone structure of the face." **Can men wear more casual-looking hair?** "If a haircut suits the face," added Vidal, "it will suit the man—whether he's in jeans or a jacket and tie."

"Even if a man is balding, there's so much character that you can build in without trying to cover up the baldness"

More and more men seem to agree because more and more men are having their hair cut by women's cutters. "Fifty percent of my clientele are now male," said Garren. "Wives send their husbands; and if the men prefer, there are private rooms here [at Bergdorf Goodman]." At Vidal Sassoon, there are now separate men's facilities within the women's salons.

"Whenever you walk into our salon today," said Marc Pipino, co-owner of the Pipino-Buccheri Salon in New York, "there's always a man having his hair cut, and—surprisingly—men are much more difficult." One reason: "The average man," according to Roger Thompson, creative fashion director of Glemby, "still goes to the barbershop. And he's programmed to do that every few weeks. But a really good haircut should last a man anywhere from eight to ten weeks. And that's a different type of styling than a lot of men are used to. Most men wear overstylized hair. But even if a man is balding, there's so much character that you can build in *without* trying to cover the baldness."

What's the biggest problem when it comes to men's hair? Said Garren, "It's getting men to open up and talk about how they'd like their hair to look. Men, unlike women, don't like their hair to look different from day to day. But most men have never made a change and are still wearing the haircuts they had in school." . . . "Even if a man is conservative, he doesn't have to wear his hair short and straight," said Marc Pipino. "The point is, a man should be able to just wash his hair and let it dry without using a blow dryer to style it. A blower today should be used only to dry hair faster or to add some volume to hair."

A few cross-country hair places for men...

NEW YORK

● Cinandre Barber, 11 East 57th Street, (212) 421-2085.

● Pipino-Buccheri Salon, 14 East 55th Street, (212) 759-2959.

● Suga Salon at Bergdorf Goodman, 754 Fifth Avenue, (212) PL3-7300.

BOSTON

● John Dellaria Salon 623 Commonwealth Avenue, (617) 262-8750.

CHICAGO

● David Warner Salon, Belden Stratford Hotel, 2300 Lincoln Park West, (312) 871-7000.

LOS ANGELES

● Vidal Sassoon Salon, 405 N. Rodeo Drive, (213) 274-8791.

● Jon Peters' Salon, 400 North Rodeo Drive, (213) 274-8575.

Blouses: THE TOP OF THE YEAR

Nothing's made a bigger — softer — difference in the way clothes look this year. And not just this year: blouses are going to be the catchword of fashion-to-come. Here, three of the best: *Near right,* Bill Blass's white silk georgette handkerchief-point blouse. Kabat fabric. About $270. Saks Fifth Avenue; Nan Duskin; Montaldo's; Rich's; Stanley Korshak; Stix, Baer & Fuller; Neiman-Marcus; I. Magnin; Liberty House, Hawaii. *Center,* the white silk crêpe de Chine blouse with touches of lace, tiny tucks. Avanzara by Adrienne Vittadini, about $84. Bergdorf Goodman; Rich's; Dayton's; Diamonds; Joseph Magnin; Nordstrom *Far right,* Oscar de la Renta's peach silk chiffon blouse with lace insets. About $250. Bloomingdale's; Martha, Palm Beach and Bal Harbour; Balliet's; Sakowitz. Hair, Marc Pipino of Pipino-Buccheri Salon. Makeup, Ariella. Accessories, next to last page. . . . Long hair like this doesn't just happen — it needs conditioning to stay healthy and shiny. One conditioner that also adds body: shampoo in Treatment De Pantene.

Francesco Scavullo



Red-Hot Beach Flash... GREAT COLOR! GREAT FORM!

Nothing delivers the message faster than red—
and this year it's puckering, shirring,
the charm of a ruffle, little drawstring ties.
What it all adds up to—terrific
new bathing suits that fit like a dream!
Newest—barest—take on a tank suit, *left:*
Cole of California's sleek red "lingerie"
maillot with a square-cut camisole top—
one of the best, *simplest* bathing-suit shapes
around. In nylon/Lycra, about $38. At Saks
Fifth Avenue; Garfinckel's; Stix, Baer & Fuller;
Neusteters; I. Magnin; Nordstrom.
What shirring can do for a great body, *right*—
the strapless maillot cut high on the leg,
and shirred on each side with an adjustable
drawstring—sensational! Gottex of Israel,
in nylon/Lycra, about $36. At Lord & Taylor;
Filene's; Garfinckel's; Burdine's; Marshall Field;
Sanger-Harris; I. Magnin. Hair, Garren of Suga
at Bergdorf's; makeup, Ariella. Horses
from Hidden Echos Ranch, Montauk, New York.
Beauty/sun tip: any time you're going to be
in the sun, be sure to apply a sunscreen.
New one to try—Hawaiian Tropic's
Pre Tan Aloe Paba lotion.

Stan Malinowski

The charm of puckering, *right:* a strapless maillot, ruffled and tied at the top — the soft, pretty texture that's terrific in bright, flame-red color like this! Elon by Monika Tilley, in polyester pongee, about $33. Saks Fifth Avenue; Jordan Marsh, Boston; Jordan Marsh, Florida; Hudson's; Albaskin, Joliet, Illinois; Balliet's.

Newest bikini to own, *opposite:* Halston's red, strapless, puckered bikini — beach take on his knockout puckered dresses for evening. Halston Limited Edition Beachwear, in Dacron chiffon, about $35. Mid-Dec., Bergdorf Goodman; Filene's; John Wanamaker; Woodward & Lothrop; Neusteters; I. Magnin; Frederick & Nelson. Hair, Garren of Suga at Bergdorf's; makeup, Ariella.

Beauty/sun tip: To protect skin from drying and burning, look for a moisturizing sunscreen…Bonne Bell's Butter Up Tanning Lotion contains emollient cocoa butter and coconut oils — and it smells terrific!

Stan Malinowski

GREAT
COLOR!
GREAT
FORM!



RESORT: THE NEWS IN COLORING

PALE

4 pages of soft, sensational tints, 4 more of deep berries: the color news we gave you a hint of last month is here... irresistible clothes that have more going for them than just a sunny place to go!

There's a new degagé attitude to sportswear, *far left:* softest, sliding windowpane-check T-shirt in peach cotton lino and the ease of tan raw-silk gathered shorts. Donna Karan and Louis Dell'Olio for Anne Klein & Co. Shirt (Abraham), about $78; shorts, about $90. At Saks Fifth Avenue; Hudson's; L.S. Ayres; Dayton's; Famous-Barr; Neusteters; Nordstrom.

Softest peach damask, *left* — the new resort/spring/summer fabric-to-look-for — here in Calvin Klein's cotton pullover, about $90, and matching dirndl, about $100. (Braghenti fabric). Late Dec., Bloomingdale's; Saks-Jandel; Hudson's; Stix, Baer & Fuller; Bullock's.

One of the sexiest bathing suits around, *below:* the halter-tie peach maillot, with a white insert streaked in soft color — cut high on the leg and low in front . . . a knockout! Ariel for Have Designs, in Antron/Lycra, about $46. At Lord & Taylor; Burdine's; Bullock's. Hair and makeup by Rick Gillette. For accessories, see next to last page.

Arthur Elgort



The maillot that's washed with color, *far left* — sleek V-neck halter by Léonard Fashion of Paris. Antron/Lycra, about $120. Late Dec., Bergdorf Goodman; Nan Duskin; Barton/Sligh's; John Baldwin; Claire Pearone; Stanley Korshak.

If you're going to be in a top-and-pants at night, *left* — Julio's flower-scattered thin twill tunic (the key short top, it touches the hipbone without bigness) — over his perfect ankle-narrowing lavender pants. Yves Gonnet rayon. Top and pants, each about $190. Saks Fifth Avenue; Swanson's on the Plaza; Balliet's; Loretta Blum; I. Magnin.

What the new pale-dressing is all about, *left:* beige silk with just a drop of mango. Soft blousing top and matching skirt by McMullen. About $118. Garfinckel's; Montaldo's; John Baldwin; Jacobson's.

Pants-dressing made easy, *below:* a beige-and-cream bark-patterned jersey cardigan with narrow pants, and its own rose-printed camisole. By Leslie Fay, of Qiana. Jacket, about $36; pants, about $25; camisole, about $18. Altman's; Filene's; Hudson's; Bullock's. Hair and makeup by Rick Gillette. Accessories, next to last page.

PALES!

Coloring without color... softness in an un-big way

Arthur Elgort


RESORT:
THE NEWS IN
COLORING
DARKS!
If you're not in soft tints,
think deep, berry-reds,
blues, browns
– darks with a richness
of color that's never
dull or opaque

The chic of these deep navy-and-blue prints, *left,* and against bare skin!—a cotton knit string bikini, about $75, with its own hip-tying long skirt, about $250. From Roberta di Camerino.... More Roberta di Camerino chic: her new fragrance, Senso—a warm Mediterranean blend of jasmine and rose.



Beach dressing...that could be a knockout at night, *above:* red-and-purple flower printed black bikini, worn with its own tiered skirt and fringed shawl—both in a sheer, silky knit that's unbeatable in deep color like this! By Gottex of Israel. Nylon/Lycra bikini, about $34; tri-acetate/nylon shawl, about $60; skirt, about $88. Bonwit Teller, New York; John Baldwin; Hudson's; Frederick & Nelson.

Burnt-berry bareness, *right*—John Anthony's front-buttoning dress in a nubby silk-and-cotton knit...it's got the richness—the shape—to be terrific at night with a strip of metallic rope belt, and gun-metal mules! Pomezia fabric. About $170. Lord & Taylor; John Baldwin; L.S. Ayres; Marie Leavell. Hair by Garren of Suga at Bergdorf's; makeup, Wendy Whitelaw. Accessories, next to last page.

Ishimuro



The kind of easy glamour you want at night in the tropics, *left* —the kind of print (and revealing!) Stephen Burrows does best —his aubergine / pink / green / blue handpainted silk crêpe de Chine sarong skirt (about $350) with a big, slide-y white rayon matte jersey peasant top (Jasco fabric). About $110. Bo… Teller, New York; Claire Pearo…





DARKS!

When you're looking for prints... look for deep backgrounds, rich berry colorings

The charm of a deep [illegible] print …ton shirt in navy/light blue/pink/yellow (about $50), or the same print in pales on white wrap-waist pants (about $70). The Arthur Richards Woman. European Textiles fabric. At Bloomingdale's; Jordan Marsh, Florida; Frederick & Nelson.

The dress that's got it all, *right:* the loose, drop-shouldered Swiss-cotton stripe dress in white, coral, green, and black on wine, when you pull in the fullness with a soft white cotton muffler, you get a jump to the skirt—and it's terrific! Robert-David Morton, about $150. Mettler fabric. Nan Duskin; Lillie Rubin-South and West; Jackson Graves; Miss Jackson's; Bullock's. Hair, Garren of Suga at Bergdorf's; makeup, Wendy Whitelaw. Accessories, next to last page.

Ishimuro

Money

PICK A TAX PRO NOW for a happier '78

Choosing the right person to advise you on income taxes can enrich you in money, time, and peace of mind

By William Flanagan

The guy who has the season ticket for the seat next to mine at Giants' home games is an accountant. You get to know a lot about your seat neighbors the way the Giants have been playing football over the past decade. A couple of Sundays ago, in the midst of yet another loss, Brian told me that he and a partner had just bought a nursing home for $450,000. But Brian put up a total of only $8041 in cash.

"How would you like to do my taxes?" I asked him.

"Look, Bill, I'd love to. But I can't afford it. I'm just too busy."

And therein lies a tale, folks. How do you find a good tax specialist? I won't dwell on the reasons why you need one. If your income is even slightly above the poverty level, a good tax person can save you much more than what he charges. It makes about as much sense to wrestle with your own taxes as it does to perform your own appendectomy—you are much too close to the subject to do the job right.

I will dismiss rapidly storefront tax preparers, too. These calculator wizards are not about to wander into that beautiful grey area where the loopholes lie—they don't want to hassle with the IRS, thank you.

There are three breeds of tax specialists worth considering: certified public accountants, tax attorneys, and enrolled agents. (Agents, many of them former employees of the IRS, are required to pass a stiff Treasury Department examination.)

What particular pedigree your specialist has does not matter, unless you expect to wind up in Tax Court. Although CPAs can take a written examination to be admitted before the Tax Court, few do. If there's a chance you'll wind up in court, a tax attorney is your logical choice.

Finding a good specialist is an imprecise art. Maybe you'll be lucky and find that the guy who sits next to you at football games is also a shrewd accountant, who does have some time to fiddle with your tax problems. Friends, colleagues, and legal and banking contacts are the best sources for leads, however. And don't be shy about asking. Tax specialists are not like cleaning women—people who have good ones don't guard them like family jewels.

Owing to a professional code of ethics, which in many states has become law, tax specialists—other than the storefront type—do not advertise their services or their charges. Result: charges can vary all over the lot. So it does pay to shop around a bit, especially if yours is a complicated tax return and there's a better-than-fair chance of later wrangling with the IRS. Depending upon the specialist, you can expect to pay from $20 to $100 or more an hour. A pro seldom takes more than a few hours on a return, however. You can get an estimate by showing the potential preparer your previous year's form.

If you have some truly complicated problems, you might assume that it's worthwhile to go to an all-star accounting firm—despite what it will cost. Not so. Like my seatmate, such firms are not looking for one-shot deals. If you can promise other business, on a consistent basis, that's another story.

Just how much time it takes to handle your return depends on the complexities of your tax situation and on the amount of homework you do yourself. If you dump a shoe-box full of records on a preparer's desk and blithely stroll out of the office, you are throwing money away. Arrange all appropriate records beforehand.

What will your tab be? Let's assume your family income is $40,000; you have two school-age kids, dabble in the stock market a bit, have some deductions for an ailing mother-in-law, and own your own home. An average tax specialist would take five hours or less on such a return, including time to get the appropriate information. Total cost would be about $150 to $300, which is, of course, tax deductible.

A good tax preparer can give you a lot of peace of mind, too, especially if you are called down for an audit (about one taxpayer in ten with a gross income of $50,000 or more is summoned). Your specialist can go down with your records and do the haggling for you, as she or he will also do if the IRS raises any questions about deductions or other aspects of your return.

But don't think your tax specialist is a miracle worker, and don't be totally ignorant of what is in your tax returns. You, after all, are still responsible for any shenanigans. It's a good idea to go over your return carefully before you sign it and to ask your specialist to explain anything you don't understand. I caught my "pro" on an arithmetic error that would have cost me $1000.

Whether you have someone else do your taxes or prefer to go through the agony of doing them yourself, there are certain common errors to watch for. According to The Ayco Corporation, an Albany-based financial counseling firm that specializes in personal and estate planning for high-level executives, these are the most common errors on returns:

- Failure to include, as income on Federal return, refunds from state and local taxes reported last year as deductions.
- Failure to use income averaging where appropriate.
- Failure to maintain adequate records or to file proper forms when selling one home and buying another. This could result in your having to pay higher capital-gains taxes when selling your second home.
- Failure to deduct moving expenses when they are reimbursed by an employer. (Moving expenses paid by an employer are counted as wages, but are deductible.)
- Listing political contributions as charitable deductions (no joke).
- Failure to deduct the sales tax paid on autos or other expensive items.
- Lumping casualty losses together and deducting the $100 exclusion only once.
- Taking a partnership loss as an itemized deduction. It should be shown as a reduction in gross income.
- Forgetting to figure in the commissions when calculating stock and other capital transactions.
- Failure to deduct cash spent on parking fees and tolls while driving on business. Also, failure to deduct costs for driving done for charitable or medical reasons.
- Failure to take credit for taxes paid on foreign dividends.
- Failure to take gas tax credit for boats or snowmobiles.
- Confusion over charitable gifts. (Remember Nixon's?) You can deduct the fair market value of stock on the date of transfer, providing you have held the stock for a long enough period. But with clothing, books, etc., you can deduct only the fair market value.
- Confusion over the medical deduction. You are entitled to deduct half of the medical-insurance premiums you pay up to a maximum of $150, even if this falls below the government's 3 percent minimum.

While there is a great temptation, once you have mailed your returns, to forget about taxes until next year, now is really the time to plan. Talk to your specialist and map out a strategy that you can implement throughout the year. If a tax shelter, tax-free government securities, real estate, or other investments make sense, you will have time to shop throughout the year. Especially with tax shelters, the waning days of December are the worst times to buy. ▽

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Tibetan Arts and Crafts
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MARY McFADDEN

(Continued from page 192)

way art is meant to be lived with now. A sculpture is no less cherished if it sits on the breakfast table, as Mary will occasionally have it, or on a length of her own printed fabric used as a tablecover. Napkins might be bits of silk knotted casually (although you have the feeling Mary McFadden knows all the most complicated napery techniques). Or the napkins might lie flat with a bit of vine trailing there, *espaliers manqués* at the place settings.

The vines on the table then bring to mind the graceful McFadden necklaces of leaves with their wonderful swinging, slippy movement on the shoulders, prescient of the new necklines, the new clothes that move as we do. Second only to color, I would say movement captures the McFadden spirit. The art she seems to love the best has a mobile element or a diaphanous quality or—if stabile—has a swiftness in its line. But then Mary travels over one hundred thousand miles a year—no wonder she is attached to motion. And no wonder she sees no reason to leave this piece, say, in some appointed place when it might catch the light in a splendid new way over here, or might be an appealing object for guests to regard during dinner. It might be something she decides to look at when she is working, or could serve as an ideal set piece for a showing of her new clothes.

The McFadden showroom is several floors below the workrooms. This was where the fashion show I saw had been filmed. I told Mary I loved the aloof expressions—the variety of aloofness—her models presented. "I train them that way," Mary said. "But, as the show travels West, everyone has to look happier." Mary McFadden knows her show biz.

At one end of the showroom, there are vast wings, like sails, a sculpture by Peter Gourfrain, made of a silky spinnaker fabric in a brilliant yellow. The models come out from between these sails, moving among the other works of art.

It's not only what you see here that is spectacular, it's what Mary knows. Deftly, always with the smile, she described each piece, telling something about the history or the artist. There were three enormous ceramic vessels by Californian Robert Brady—pots you could hide a model in.

There's a forest of Malagache grave totems, all over fifty years old—not done as art; each totem makes a specific statement about the deceased person. Mary was one of the first journalists allowed on the island; and, while she was there, she acquired one of the largest collections of Malagache sculpture.

Giant gauze wings by Dennis Valensky float down at the other end of the showroom—a jet-sized moth poised for takeoff. A brass-and-cast-aluminum sculpture by Alexander Liberman stands to one side of the room like an enormous jewel near an eighteenth-century lacquered Japanese ceremonial wardrobe. On the top of this, there is a choir of white Chinese porcelain fish and white matte ceramic pots from Israel. White Akari lightshades by Nogouchi, who also designs for Martha Graham, stand like luminous guards. Hanging sculptures by Anne Elliott—curls of white, paper-thin ceramic suspended on strings—swing from the ceiling over Tibetan and Nigerian rugs. Across one wall is an Alan Shields painting latticed with brilliant beads and string. Then, bolts of cyclamen silk wrapped with Mary McFadden jewels on rainbows of fat silk cords hang at right angles over another Japanese ceremonial chest, where Mary stores the company's jewelry collection in baskets as carefully arranged as the platters of food she serves at dinner parties.

Mary took me right through this room like a sleek little cat, explaining each treasure with the enthusiasm of someone who has just discovered it. She pointed out a piece of serpentine, done by one of the students at Vukutu, eighteen-year-old Sylvester Mubai, and explained that this green talc mineral is found only in Russia, Canada, Central America, and Rhodesia. "It must be kept well-oiled or it will dry, turn white, and flake."

And I just kept thinking how much energy it takes to know all this, to do all she does. Part of Mary's secret must be momentum. What I mean is that, it seems to me, if you keep moving, if you build up a rhythm of action and high mental activity, you'll be able to keep going more, swinging out, covering more territory faster, remembering more as you go.

Mary handled her own jewels with special enthusiasm, seemed especially pleased with the new ceramics. She held up one medallion, "Perhaps, I'll wear this tonight." Justine, her daughter, now in school in England but home for the holiday, was, Mary explained, in charge of selecting the week's movies.

I thought, as I watched her work her showroom the way Leonard Lyons used to work the Stork Club—moving attentively from table to table, slighting no one—that I'd love to watch McFadden directing her models: Cleopatra drilling her armed guards. She'd be gentle, soft-spoken, totally composed, radiating absolute power.

When I was a child, we used to play a game called Associations, where you would guess whom someone was thinking of by indirect reference; e.g., if this person were a flower, what flower would she be? Or,

"...the model in the bondage dress,
daring you to smile with her glare—
bare from the waist up"

what famous historical person does this person remind you of? One would build an image in this way. I like to do this with people I meet; and, when I watched a film of Mary McFadden's press showing, I thought, if she were a director, she would be Fellini. I loved the way she choreographed her models through and around the art in her showroom. They did not boogie, grin, or leap; and the music was atonal, classical. This was perfect scoring for the clothes, which have the new romantic abstraction that Mary does so well. Romantic abstraction: to me, this is the cross between the handcrafted detailing the young naturalists prize so and stylistic precision and consistency.

Now, Associations again: if Mary McFadden were a writer, she would be a novelist. She creates a world the way a fine novelist does, by taking the real one she has studied, and, with her imagination, translating it, synthesizing it so there is no question of identity, no confusion of imprint. What novelist? Donald Barthelme, perhaps; the individuality, the quirky touches of a dark wit: Golden crowns tilted on the tops of the models' heads, giving them the look of flinty, naughty princesses: the model in the bondage dress—daring you to smile with her glare—bare from the waist up, silk cords wrapping her like a package, tying her arms to her sides, a golden McFadden jewel over each breast (and, by the way, not lined up evenly).

Actually, until 1971, Mary thought of herself as a writer. "My typewriter," she said, "was my best friend." With her knowledge and background, there is no question Mary could be an art historian or critic. Except, of course, she is this innovator and a manager with extraordinary energy, and she loves her work in a way writers rarely do.

Mary watches everything. Watches how you look at her art and looks at it again through your eyes: how does someone new see what she has made, what she loves. She watches closely for your response. But this does not mean anxiously. She has that little gleaming grin and half a giggle when she shows you, pulls back, then, to watch you like a proud, pleased child. The artist who has no angst, no hang-ups. Which isn't to say she loves everything. A coat hung forlornly in the showroom on a rack behind the wings, "I don't like this one," she said. The very favorites hang like paintings in Lucite cases on the walls next to Japanese Noh robes. She has made her own pictures, too, from bits of fine, ancient cloth, decorating them here and there with the golden jewels and placing them in these Lucite shadow-box frames.

The showroom, for all its splendor, gives only a hint of what Mary's apartment is like. There is—amazingly—even more art, and yet the same feeling of uncluttered, pure space—a shadowy aerie with a ceiling gleaming with gold leaf. I noticed, the day I was there, that the ibis had come home to roost (or whatever ibis do). The furniture is subdued, a soft neutral background for the art; but there were some very fat, fluffy wheat-dyed foxes lying about on a couch, rather as one might have afghans or throw pillows. Or a cat or two.

Mary was wearing the pale-peach version of her tunic and skirt with a black turban this time—no lilac eyeliner, now her eyes were modeled entirely in pearly pink,

(Continued on page 242)

Read this and cry.



Froilan lives in the highlands of Guatemala in a one-room hut with dirt floors and no sanitary facilities. Labor there is so cheap that, for men like Froilan's father, hard work and long hours still mean a life of poverty. But now life is changing for Froilan.



Her name? We don't know. We found her wandering the streets of a large city in South America. Her mother is a beggar. What will become of this little girl? No one knows. In her country, she's just one of thousands doomed to poverty.

The world is full of children like these who desperately need someone to care, like the family who sponsors Froilan.

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MARY McFADDEN

(Continued from page 241)

plummy shadows. She showed me her new guest book. A McFadden jewel is embedded in its cover. One signs in red ink. Mary was about to leave on a short trip. She often visits artists' studios on weekends, encouraging, learning, studying techniques, applying what she sees. But she sat, very still, answering my questions. Imagine someone's coming over, taking notes in your house one-half hour before you were going on a trip. And there she sat, explaining, as anyone could see, that she has everything very organized. For entertaining, for instance, she has ten to fifteen menus; table settings are carefully planned to coordinate with the food—each of our five senses is considered in the design.

Justine, who is willowy, beautiful, came out to ask about the departure. Mary said of her daughter, "She's a superb artist."

And Justine, with a light British accent, said, "I don't really like to draw." No different from any of us who, as kids, hated (and loved) to be praised in front of strangers.

"But you get A's in art," Mary said.

"Oh, everyone takes art," Justine said, trotting out of range fast as possible.

Mary said she loved the name Justine, wished it had been her own. "Mary's such a drag," she said. There she was, one of the Mary's one does not get to see—a schoolgirl who loved horses, saying fast, fresh things; the saucy, snappy kind of person who mobilizes all this elegance with the wit that makes it take off.

Mary's maid Maria arrived from a shopping trip shortly after I came in. She had been wearing regular clothes, now she reappeared with a cold drink, wearing a white silk version of Mary's own tunic and skirt, worn here by Maria with dark green tights and black shoes.

I asked Mary very quickly about her favorite things:

"To eat now: cold sea bass with green mousseline sauce."

"For me to wear for fall: white, grey, and taupe. For everyone else, colors right across the rainbow."

"My ultimate room: Hieronymus Bosch's 'The Garden of Earthly Delights' on one wall; Ingres's 'Turkish Bath'; or Titan's or Clouet's portrait of Francis I on the other."

Mary's favorite directors are Fellini, Bergman, Fassbinder, Coppola—"There's someone, really, now in every country who's wonderful." She looked at the ibis again—then at me to see if I'd noticed he was there, "I think he's Ptolemaic, but I'm not certain if he's middle or later. . . ."

I noticed a golden ceramic sculpture, a kind of abstracted plump gold fish: "That's Kenneth Shores from Seattle. I think I'm going to do some fish as ornaments—and some birds, to be tied and wrapped, or put on a table. . . ."

> "In these fast few years, McFadden has already influenced what we wear"

Designing. Such a trim focus it gives—a point of departure for every experience. A way to synthesize and absorb what most of us simply admire, would like to own, or attempt to describe.

There isn't a woman I talk to now who doesn't respond to Mary McFadden's name. And I am not just talking to women who follow fashion. My friend Martha Stewart said recently, "I saw Mary McFadden shopping. She has these fabulous Vuitton shopping bags and briefcase and she was all wrapped in a pale-grey shawl and carrying everything in the world. She has very long arms and must be terribly strong. It was wonderful to see. She knew exactly what she wanted."

The women who sell Mary's dresses at Bendel's and Bonwit Teller love her.

"No one sets in a sleeve like this anymore," is an often-heard comment.

There is no question, in these fast few years, Mary McFadden already has influenced what we wear. She told me, "I am going to be a mass designer. On my terms." And her terms are selective—her requirement is excellence.

In such places as Newport Beach, California, and Oklahoma City, women are buying and wearing Mary McFadden clothes. From Scottsdale, Arizona, to Birmingham in Michigan and Birmingham in Alabama, women are wearing jewels on satin cords, bindings of silk and braid, doing sashes bandolier style. From New Orleans to Kansas City, they are wearing the coats and the gowns. And in Philadelphia and Memphis (where it all began), lariats of golden leaves drape about bare shoulders, matte bronze grape leaves dangle from slender silk rope.

Women are tying the gold cuffs about their arms with black satin cord, wearing the wheels of gold that make the hands look lean and fragile. In Seattle and Chicago, they are buying McFadden ornaments for the hair, picking up skeins and chignons of artificial hair to add on as Mary sometimes does at night. And in all of our homes, we are using and seeing art differently. Art melds with craft. I know women now who create their own collages as Mary does. Somewhere, a woman makes a collage of Mary's jewels on the wall, hanging them against silk scarves with swoops of shawls and chains, when they are not being worn. And the golden lilies Mary shows now are going to lie across napkins on some of the very best tables. When the wedding and the dancing party is done, these lilies will gleam in breakfast sunshine. ▽

CHRISTMAS GIVING

(Continued from page 184)

Giving, now, could be any kind of stretching, e.g., not having the temper tantrum one always has before the dinner guests arrive.

There's a brusque new breed of cool wandering around now, which is something like the surly 'sixties behavior (without the social consciousness); and some of these people could give a charming smile, open appreciation—skim the edges, perhaps, of enthusiasm—and call it giving, not copping out.

This does not mean that a lot of territory can't be covered by a terrific present you can hold in your hands, or, ideally, put upon the body (especially around the neck, wrists, on the ears, or, best of all, slip upon the fingers. When all else fails, a ring will solve the problem).

I think every woman—and possibly some men—has a favorite fantasy about a gift. I see myself sitting at a dressing table (swagged, of course, with rose-colored taffeta trailing on the ground). I am wearing a negligee that falls off my shoulders. I hear the door open. I see, in the mirror, my lover coming in, in his tuxedo. He takes a velvet box out of his inside pocket. It opens with that unmistakable sound a velvet jewel box has, and he tells me to close my eyes. He puts the box down. (I worry about such things—already I am imagining he is fumbling with the box and what is in it, dropping something, and getting annoyed at me in the process. I should learn that in fantasies, like dreams, you gloss over the logistics.) Then he puts something cold and wonderful around my neck, something with the sensible weight of real jewels, and he leans over, with his hands on my shoulders, and says, "I love you."

I think I would settle for some of the woolly ropes we are wearing this year if I could get the "I love you."

Here are some things I don't want:

Don't want to hear, "I was going to get you . . . but I didn't have time." Don't tell me. Although it's all right to say, "I wish I could give you the moon" . . . what it used to mean, not that arid place littered with hardware.

I don't want to hear anything about money, what I've spent or haven't, or what you have or haven't, until February. Someone really generous never even wonders whether their gift cost more.

Everything does cost a fortune. I don't want to think about it now. Don't give me three bushels of raspberries and talk about how much trouble you went to. (Well, if you must, but wait until after I've eaten them.)

I don't want to hear, "I couldn't possibly accept that. . . ." If I'm giving something to someone who might be embarrassed, I will lie. I will say these ballet tickets were free.

I don't want comic or practical presents from lovers. Presents here are tricky. Women friends probably give each other the best presents. You can tell, with lovers, who is more in love or who is guiltier for being not really in love at all, by the number of presents. I try not to expect anything, and then I am surprised. Anything, that is, except the anxiety attack that comes from hoping I can show total delight when I don't like the present. But, as I said, one gets to love it.

I do expect that people who love to get presents give the best ones, sometimes indulging someone they love with an almost bittersweet persistence, giving, giving, as a way of saying, "See, *this* is how to do it."

I think we are all wistful at this time of year. Wistful about the dreams of the kind of love certain presents are supposed to

(Continued on page 248)

Sometimes your children can help you discover yourself

By Lois Wyse

Our family vacationed together recently. All four of us—my husband Marc, our two grown children, aged twenty-five and twenty-one, and I—packed our bathing suits and tennis racquets and went off to a Caribbean island.

It was wonderful.

I recommend it to everyone whose children are somewhere between toilet training and marriage. It is a perfect opportunity to meet your children as people. It is also a chance for them to learn that parents can say something besides, "Don't" or "No."

At the end of our long weekend, we were refreshed, relaxed, and still speaking to one another. Back in New York, we were still in a holiday spirit, so my husband suggested we have dinner at a nearby restaurant. As we were leaving the restaurant, my husband led the way. And, as the three of us squeezed past closely packed tables, we realized he had stopped to talk to a couple.

"Where," asked the man at the table, "did you get that great tan?"

Marc explained that he had just come back from St. Martin. Then Marc pointed to us and said, "With my family."

The woman at the table looked at me carefully. "Who are you?" she asked.

"I am the mother," I explained.

"Are you the original mother?" she asked.

"Yes," I answered.

When we left the restaurant, my daughter said, "I really did not want to contradict you in front of those people." (See, children do learn some things along the way.) "But," she continued, "you are not my original mother."

I looked at her in surprise.

"No," said my daughter, "my original mother was a brunette from Cleveland. You are a blond from New York."

My daughter was right.

On the outside, I am a different mother; but I don't think I have changed much inside. Or have I? I have been thinking about that lately.

I don't think I am as frightened as I used to be. I, who raised my children courtesy of Dr. Spock and Howdy Doody, am no longer intimidated by what I read in books and absorb via the media. If I were, I never would have had the courage to suggest to my husband that we go off on a holiday with our two children because, long ago, the media told me that, once children stopped getting an allowance of $5 a week, they lost interest in their parents and family holidays.

But it just isn't so.

And how did I have the courage to learn that?

It has taken me a while to figure it all out. But, now I know. I have been made brave by my children. I started out to teach my children, but—like a good teacher—by the children I've been taught.

What I have learned as a mother has helped me as a total person.

If I had not had children, I would probably think that Elton John is a ladies' room in Elton, Illinois; that Aretha Franklin is Benjamin's niece; and I certainly would not know how to use a four-letter word interchangeably as a noun, verb, or adjective.

More importantly, if I had not had children, I would not have realized fully the value of a curious mind. To answer questions, I had to become better informed: like Alice, I became curiouser and curiouser.

I also learned along the way to be more tolerant of others, more critical of myself. If there is anything in the world that will make a grown person self-critical, it is a teenage child who not only thinks—but knows—that everything a parent has ever said, done, thought, worn, or believed is out-of-date.

The sad part is that much of it is.

Once we learn to accept that we just may be wrong occasionally, we are ready to accept the fallibility of parenthood.

The most grown-up thing we can do as parents is grow up and out. I know now that I was forced to do so by my children. If it had not been for my daughter, I would not have read the Tolkien books, not have rediscovered Faulkner at a time in my life when I could understand him. If it had not been for my son, I might not have been an author. He inadvertently turned me into a published writer when, at the age of seven, he asked if he might be a child actor on a radio commercial.

At the time, my son was fighting a small difficulty with slushy "s" sounds; but, because I had learned to be a supportive parent, I could not turn him off with a quick "no."

Instead, I said what I have since learned is the worst thing in the world to say: I said that acting was for girls.

Well, what can you expect from a brunette from Cleveland, Ohio?

I said I thought it would be good for boys to have books written for them. Why did I say I would write a book? Because I thought mothers were supposed to have all the answers and that answer just popped into my head at that moment.

The rest is publishing history. At least, it is in my family. I wrote a book, sold it to a publisher. The title was *I Don't Want To Go to Bed,* a philosophy my twenty-one-year-old son no longer espouses. But that's growth, too, I guess.

At least, it is change.

I am convinced that the ability to change —to move back, to move ahead—is what keeps us contemporary. I think, too, that not being afraid to draw on the best of the past, having the courage to acknowledge the loves in our life, enriches us all. ▽

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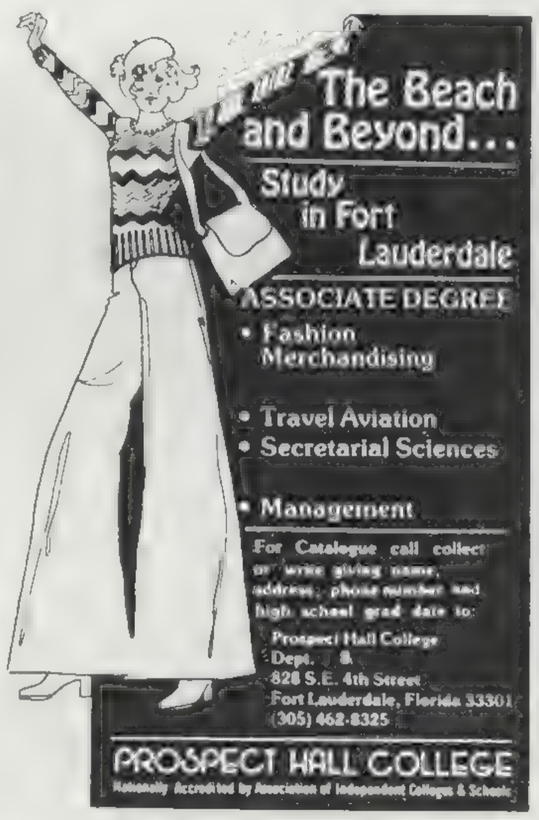
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BED/BATH: New Exposure

But whatever happened to the whole idea of privacy?

By Jane O'Reilly

I never have had a bathtub in my bedroom, so the arrangement is difficult for me to imagine. I did have a bathtub in my living room once. The living room also happened to be my kitchen, and the apartment was in what my mother charitably called a slum. It was a very convenient living unit, and it also taught me something about lack of privacy. Every time I took a bath, the neighborhood children would gather on the fire escape outside the window. Even now, I sometimes miss a peanut gallery when I am bathing.

The only other time I have felt a similar lack of inhibition was when I revisited a house with a redwood Jacuzzi tub placed spectacularly on a deck overlooking the Pacific, in La Jolla. California seems to be the model for the brilliant new bathing schemes being created these days; and, even in New York, I can see the sybaritic point.

Yes. Now that I think of it, why not have a bathroom in my bedroom? Or a bedroom in my bathroom? (What shall I call it? The Total Body Preparation and Recuperation Center?) But I must confess to certain preliminary doubts. It is hard for me to imagine a bathroom without tile walls. And even harder to imagine a bedroom with tile walls.

And then there is the problem of damp. So many people I know are the sort who leave towels trailing out of half-empty tubs. The towel then acts as a giant wick and the water collects in puddles on the floor. I keep imagining the water in the bed/bath room seeping out and running under the upholstered bed. But, after all, how many water beds have ever inundated a bedroom? Surely a tub, suitably waterproofed, by the bed, is an even jollier notion. Still, even though I have seen the splendid new tubs now available, I have trouble neutralizing my long-standing mental image of a "bathroom."

A "bathroom" is a white porcelain tub on claw feet, which is slightly gritty inside because the Ajax has not been properly rinsed out. A small rubber duck disintegrates on the floor near the hot-water pipe, and a sponge shreds silently on the rim. The basin is decorated with hardened toothpaste, and the toilet would be better off someplace else. This scene, like a set from a particularly morose Harold Pinter play, is not a spectacle I would welcome upon first opening my eyes in the morning.

Innovative architects, inventing ever more unlikely placements for modern plumbing technology, assure me that they do not have in mind anything to do with old rubber ducks and moldy sponges. They seem to yearn for a cross between the world's most perfect locker room and a sylvan pool.

I can relate to the sylvan pool; I have always envied a friend in Vermont who takes a dawn plunge in a very small natural pond that is about twenty yards from her front door, discreetly shaded by a stand of pine trees. The only drawback is that the water temperature, even at summer's height, tends to hover between fifty and sixty degrees.

The same house contains a large, old-fashioned tin bathtub, and that is more to my liking. The room temperature also hovers between fifty and sixty degrees, but it is slightly warmer in front of the living-room fire, and the towels can be warmed as well. Furthermore, there is something exceptionally cozy about sitting in a firelight tub, drinking rum toddies and chatting with one's friends. It remains cozy so long as one does not reflect on the death of Marat, stabbed in his tub, which is sometimes painted with a clever eighteenth-century modesty-insuring lid.

"Even bubbles are too chaste"

These days the plumbing avant-garde is turning against the idea of covers. They reject doors and opaque shower curtains. Even bubbles are considered somewhat too chaste. Obviously, a new etiquette about bathing is being invented, but it is hard to get people to speak about it. I understand that the toilet is placed where it belongs, somewhere else (perhaps in return to its initial manifestation as a Water Closet), but people still blush a bit when questioned closely about their bathing habits. It is odd, since they are usually willing to reveal in complete detail whatever occurs in the bed part of the room; but to queries about the bath part, they reply: "Well," (blush), "I really don't know you well enough. . . ."

One is forced to presume that they occasionally wash, and shave, and perhaps rinse out a few panty hose. The question remains, why do some people find it more satisfying to perform those activities in the bedroom?

And, once put, the answer to the question springs to mind. Because most happy couples have time to communicate on the pressing issues of the times and their relationship only during the hours spent moving between bed and bath. They are tired of exchanging news and gossip, recriminations and explanations over the roar of the shower. Endearments muttered through a toothbrush tend to go unappreciated if they are directed to an adjoining room. The bed/bath room was the inevitable solution.

So much for couples. But bathing (and so on) *en famille* is another puzzle. An architect friend in New York is currently doubling the supporting floors in several apartments to bear the load of large tubs (he himself admits to a bed/bath room de-

(Continued on page 248)



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CHILDREN, INC.

MICA ERTEGÜN

(Continued from page 209)

Well, the theater was built and the curtain rose on Act I. Unfortunately, it rose at breakfast that first morning, when Ebraham the cook marched into the dining room to announce that the assembled must abandon their yogurt and honey and accompany him to the front portal of the house where we were to walk barefooted in the blood of a lamb that had just been sacrificed in honor of the new dwelling. It passed through my mind that Mica had "o'erstepped the modesty of nature" in creating an atmosphere so much in harmony with tradition.

But there was no escaping, for Ebraham was a traditionalist and would brook no Occidental slights to his established customs. Like others among his generation, he would, when Mica's husband Ahmet (who is of Turkish descent) entered the kitchen, still bow low, taking Ahmet Bey's right hand into his palms, kissing and then pressing it gently up to his forehead; he would never let the two young serving girls go into the village without their evil-eye worry beads in place; he would cook pork for us, but never eat it himself; he would make his absolutions five times each day and then place his prayer rug neatly on the kitchen floor to worship to Allah; and he would not cook on the gas range that Mica had gone to such extremes to have installed. One evening, when there were some thirty souls for dinner, I went into the kitchen on an errand and there was Ebraham brazing the shish kebab over fagots from an olive tree on a small brazier that was resting atop the modern stove.

What an extraordinary variety of dishes Ebraham was able to deliver from this primitive instrument, to serve on the long buffet table each night towards nine, in the dining room where the shuttered oak doors had been swept up so as to make the room and the citrus garden one.

Before dinner, we would sit in the garden on great overstuffed cushions and Kilims, which were scattered about a low tray table on which gas lanterns beat back the darkness. When the Ottomans held sway, the sultans would light their famous tulip gardens in Topkapi Palace by strapping tapers on the backs of tortoises and then freeing them to wander among the flowers. Though that didn't, and won't, happen here, it is the sort of staging that Mica creates with lighting, for she understands how light sets a mood the way Kubrick understood it when filming *Barry Lyndon*.

After dinner, we would climb to the roof of Mica's house, which overlooks this ancient port protected with jetties first built by Iron Age Greeks, where the village fishing fleet still rests each night. From here, we search for approaching caravans of camels that even now supply the local market. Off to the left is the great Crusader fort conceived by the Knights of Rhodes over five hundred years ago, which today houses a museum of antiques. While the view of the port has probably not changed much in half a millennium, the wares strapped upon the camels marching below change weekly. And, with some exceptions (such as the stove Ebraham will not use), a great many of our fixtures rode in on the back of one of these beasts.

The next day, I knew that while Mica and her friends would be in the market fleshing out the china and linen, the men, in the best of English tradition, would be testing the local tailor's skill. The tailor's name is Cavat; and he, along with two assistants who pedal Singer sewing machines from dawn to dusk, resides in a small street-level room hard on the main square. Ahmet, who didn't run for the office, was once chosen one of the ten best dressed men and credits Cavat with the wizardry. What has not been revealed until now is that it is Mica who taught Cavat the nuance of his trade when she cautioned him that her "curtains must have a break in them like the Duke of Windsor's trousers."

If the evenings held some of the qualities of "a thousand and one nights," the days in Bodrum were as active as Ali Baba and all his thieves. Each morning, we would abandon the house for a jolly sailing vessel shaped rather like the ark whose descendants have been plowing these blue waters since the time of the Phoenicians.

It was during lunch on the boat, while Mica was arranging the table, that I heard her call below and ask that the bowl of "spaghetties" be sent up. Now Mica, who speaks four or five languages, has a way of fitting words into a sentence so that, while the meaning is clear, the word itself rather chips the sentence structure as if translated from one of her other tongues. She doesn't save money, she "conserves" it. She doesn't go shopping, she goes "inspecting"; and, when the inspection is successful, she doesn't bring her finds home, she "imports" the "treasures" back. So, on this day, I said to Mica, "You know, it is spaghetti you want, not spaghetties." There was no disagreement, but the next day I heard her call below to ask that "the bowl of noodle" be sent up. I know when I'm beaten.

For two people who live so intensely and never stop traveling, Bodrum for the Ertegüns is a sort of decompression chamber such as divers use to rebalance the body's chemistry after long stretches undersea. We have traveled often with them so we know the pace. Mica has journeying down to a discipline, though, so the strains, anxieties, and even jet lag most of us suffer are reduced to a minimum. For example, she travels very light, packing clothes that wear rather in a circle—coats, blouses, skirts, shoes all of which are wearable with one another. Her suitcase is full of clear see-through bags, so that there is no guessing what's where; and her book bag hangs from the shoulder rather than being carried, in case she arrives at an airfield where there are no porters and she must use her own two arms for struggling with the luggage.

Yet, no matter how fine-tuned the discipline, even a Kissinger would get tired at the pace Mica keeps; so it is in Bodrum, where there is no scream of jets, ring of phone, or screech of Klaxon, that she retires each fall with a few friends to decompress. Here, she lives quietly in her house just down the promontory from where another woman of strong character in a different age—Artemesia II—built one of the seven wonders of the ancient world, the Mausoleum of Halicarnassus. If the contemporary world were still handing out awards for wonders, then Artemesia would have an heir. In fact, she has, for Mica, like her precursor, has willed a unique environment, though, unlike Artemesia's, hers is for the living rather than for the dead. That is the meaning of Mica. ▽

ACCESSORY DETAILS

Page 78: *Top right:* Lace-trimmed teddy, Fernando Sanchez.

Page 84: Earrings by M&J Savitt. At Bloomingdale's Cul-de-Sac; Mayor's, Miami; Boutique R.S.V.P., Beverly Hills.

Pages 176-177: Two-piece silk chiffon dress. Saint Laurent Rive Gauche. About $880. Jan., at Saint Laurent Rive Gauche, Boutique Femme, NY; Eleganza, NJ; Neiman-Marcus; Frederick & Nelson.

Page 179: Choker, Yves Saint Laurent Jewelry. At Saks Fifth Avenue. Pantie stockings by Hanes. Geoffrey Beene sandals. At Saks Fifth Avenue.

Page 180: Hairpin by Cathe Linton for Kruger Gallery. At Kruger Gallery; Claire Pearone. Necklace, Joanne Cooper & Peter M.—Design Studio. At Kruger Gallery; Nan Duskin; Gallery Camino Real, Boca Raton; I. Magnin.

Page 181: Riviera hairpins. At Bloomingdale's; Filene's. Necklace by Dona Syen Fantasy Jewelry. At Bloomingdale's Cul-de-Sac. Pantie stockings, Christian Dior by Vision. Charles Jourdan shoes.

Page 182: Blouse and tie by Calvin Klein. Bangle and cuff, Bonwillum Designs. At Bloomingdale's Cul-de-Sac; Jere Scott at Bonwit Teller, Chicago.

Page 183: Haircomb by Mercura. At Charles of the Ritz. DeChino & DeChino buckle on cord. At Bergdorf Goodman.

MARY McFADDEN

Page 186: *Left:* 22k-gold pendant. Mary McFadden Jewels. At Bonwit Teller. . . . *Right:* Wool 2-piece dress, $730. Black macramé belt, $250. Both at Bonwit Teller; Montaldo's; Cathryn of Memphis; Kane's, Chicago; Neiman-Marcus.

Page 187: *Inset left:* Handpainted silk tunic and skirt, $1,140. At Martha; Hattie. . . . *Inset center:* Handpainted silk tunic and skirt, $1,340; matching shawl, $260. Both at Bloomingdale's; Nan Duskin; Saks-Jandel; Maison Blanche; Neiman-Marcus. . . . *Inset right:* Handpainted silk tunic and skirt, $800. At Bergdorf Goodman; Kane's, Chicago; Swanson's on the Plaza; Balliet's. . . . *Right:* Pleated polyester satin dress with belt (John Kaldor), $690. At Henri Bendel; Hattie; I. Magnin.

Page 188: *Inset left:* Polyester chiffon tunic (Marii), and silk taffeta skirt (Taroni/Sormani), $1,090. At Saks Fifth Avenue; Saks-Jandel; Montaldo's; Cathryn of Memphis; I. Magnin. . . . *Center:* Ceramic petals and golden threaded leaves. Mary McFadden Jewels. At Bonwit Teller. . . . *Inset right:* Lurex/silk chiffon blouse (Abraham), Lurex/rayon pants, and Lurex/silk apron (Taroni/Sormani), $1,850. At Bonwit Teller; Lou Lattimore.

Page 189: *Inset left:* Ceramic forms. Mary McFadden Jewels. At Bonwit Teller. Fox skins, Mary McFadden for Jerry Sorbara, $1,000 each. At Georgeou Furs of White Plains, NY; Bonwit Teller, Chicago; I. Magnin. . . . *Right:* Silk lace dress (Whelan Lace), $1,550. At Bonwit Teller; Maison Blanche; Neiman-Marcus. Gold leaf basket, Rafael Sanchez for Mary McFadden. At Hattie.

Page 190: *Left:* Fox coat, Mary McFadden for Jerry Sorbara. $13,000. Matching fox skins. $1,000 each. At Georgeou Furs of White Plains, NY; Bonwit Teller, Chicago; I. Magnin. . . . *Right:* Quilted handpainted silk pongee jacket. $750. At Henri Bendel; Hattie; Stix, Baer & Fuller; Capriccio, Scottsdale, AZ; Lou Lattimore; Amen Wardy, Newport Beach, CA.

Page 191: *Right:* Mary McFadden for Jerry Sorbara suède and mink coat, $7,500. At Georgeou Furs of White Plains, NY; Bonwit Teller, Chicago. ALL PRICES APPROXIMATE.

Page 192: Meyrowitz sports goggles.

Page 193: Boots, Walter Steiger for Shoe Biz. Shoe Biz at Henri Bendel.

Page 195: Creations III muffler. At Lord & Taylor; Carson Pirie Scott. Belt, Mulberry Company. At Bergdorf Goodman; Neiman-Marcus.

Page 201: Bausch & Lomb jeweler's loop. Suit and shirt, Yves Saint Laurent. Silk tie by Balancine. Isotoner gloves by Aris. Jewelry box, Borgzinner.

Page 212: Julio's gold metallic/silk off-the-shoulder dress. Yves Gonnet fabric. About $1,190. At Julio Shop; Balliet's; Loretta Blum; I. Magnin. Lurex scarf by Susan Allan for Let It Shine. At Macy's, NY; Bullock's. Rosemary Peck tie belt. At Bloomingdale's.

Page 213: Silk blouse and harem pants, Sonata by Betsy Gonzales. Tulle and fur muffler tied at waist by Fendi. At Henri Bendel. Crystal/gold necklace and bracelet, Dona Syen Fantasy Jewelry. At I. Magnin.

Page 214: Top and pants, Castelbajac. At Ultimo; Charles Gallay. Medallion necklace by Arline Fisch for Reed & Barton's Signature V Collection, at Altman's; Hudson's. Rafael Sanchez evening bag at Bloomingdale's Cul-de-Sac; Diamonds.

Page 215: Blouse, Vogue Pattern 1763. Emil Katz lace, at Broadway Lace, NY. Susan Michel Designs earrings.

Page 216: Giorgio Sant'Angelo lace bodysuit (Antron/Lycra) and harem pants. Matching skirt and shawl not shown. All about $498. At Martha; Lou Lattimore; Giorgio. Necklace by Joanne Cooper & Peter M.—Design Studio, at Henri Bendel.

Page 217: Halston for Ben Kahn fox skins. About $2,000. Ben Kahn at Cartier; Blum's-Vogue, Chicago.

Page 218: *Below:* Mercura Jewelry haircomb at Charles of the Ritz. . . . *Right:* For information on pyjama, hairpin, and necklace, see page 180.

Page 219: *Center:* Fernando Sanchez. Camisole top, about $64. Matching jacket, about $120. At Bloomingdale's; I. Magnin.

Page 224: Earrings, Dona Syen Fantasy Jewelry.

Page 225: *Left:* Flower pendant by Rafael Sanchez. At Lord & Taylor; Neiman-Marcus.

Page 230: Bangles, Bonwillum Designs. At Bloomingdale's Cul-de-Sac; Sakowitz.

Page 231: *Above:* Pink kid slippers, Capezio Ballet Makers.

Page 232: *Right:* Mercura Jewelry haircomb, at Charles of the Ritz. Gold bangles by Candace Harding Designs. At I. Magnin. Andrew Geller sandals.

Page 233: *Above:* Shawl by Christine Pratt for Rosencrantz Studios. At Henri Bendel; Panache, Millburn, NJ . . . *Below:* Dona Syen Fantasy Jewelry glass earrings. Braided belt, Tess Sholom for Tess Designs. At Henri Bendel. Shoes this page, Geoffrey Beene. Delman at Bergdorf Goodman; Swanson's on the Plaza.

Page 235: *Right:* Belt, Marieluisa Stern for Stigi Jewelry. At Bergdorf Goodman. Bonwillum Designs wood bangles. At Henri Bendel; Sakowitz.

Page 236: Bonwillum Designs wood bangles.

Page 237: *Left:* Shoes, Julianelli. . . . *Right:* Cotton muffler, Western Maine Weavers, North New Portland, ME.

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CHRISTMAS GIVING

(Continued from page 242)

represent; there is an innocence of expectation that washes over one. Giving to others makes some of it go away . . . the wistfulness.

I know a very generous woman who is always giving suitcases to men who use them to take trips away from her. She told me she was having dinner one night with another couple. My friend ordered a vanilla ice cream, and the other woman said she'd share it. But the second woman's husband said (and I imagine with such a flourish he said this!), "No, Holly deserves her own dish of vanilla ice cream." What my friend would like, I think, for Christmas, is someone who would say that.

I think most people would settle for—settle!—would *best* of all want: love. How splendid to have the gift of love from someone who seems to believe he or she knows what it is, who does not say, "Love, what is that, anyway?"

How very fine to be given the freedom from looking for yourself, by someone who would take your hand and say, "Why—there *you* are! I've been looking for you my entire life."

No gift wrapping necessary. Just charge it, please, and thank you very much. ▽

MEN: A NEW FREEDOM

(Continued from page 220)

Executive Medical," says a man who has, CBS-TV network sales vice president Sherman Adler. "And if results are negative, it has an effect on an individual's future."

And (poor) results on corporate physicals have spurred on more and more companies such as the Mobil Oil Co., for one, to install fully equipped gyms in offices for executives to use. At some companies, gym visiting is optional, but at others, if you don't pass the company physical or if you're more than the few allowable pounds overweight, a two- or three-times-a-week workout is mandatory.

How do men feel about looks and appearance in general? "There's no point denying that appearance is important in business," said one Wall Street banker, "especially if a man deals with clients." And most men we talked to agree. "A man has to be sensitive to the image he is creating for himself *and* for the people who may ultimately promote him," says Dr. Senour.

No one is more acutely aware of appearance than people who spend a great deal of time in the public eye. One man who knows about that is Tony Guida, anchorperson on WNBC-TV's NewsCenter 4. "There's an appearance of an anchorperson that viewers have and expect, and I think it has to do with being, more or less, well-groomed. If your appearance is unkempt, it distracts from what you are saying." Added Chuck Scarborough, who also anchors the WNBC-TV News :"My appearance is part of going on the air—I'm professionally concerned with it. But of all the things an anchorman must concern himself with—grooming is the least important."

Professional concern is probably one of the reasons men are seeking more plastic surgery today. "I'd say men are now where women were twenty years ago," said New York plastic surgeon, Randolph H. Guthrie, Jr., M.D., associate professor of surgery, associate attending surgeon, The New York Hospital-Cornell Medical Center. "Compared to ten years ago, the number of men I see has doubled." One reason for that is a willingness among men to talk about having something such as plastic surgery performed. Another: society's attitude has changed. Said an editor who tried a new men's product, "I used it and I felt handsomer." And that—*feeling good*—is what the new freedom for men is all about! ▽

MEN'S BEAUTY REPORT

(Continued from page 222)

Chanel's chairman of the board, "Men are moving away from heavy fragrance scents—which were the starting base—to fragrances that are slightly more refined." And, said Paul Woolard, president of Revlon, U.S., makers of Bill Blass for Men and Chaz, "A man wants a fragrance to last a long time, but doesn't want it to be too strong. A man wants to be noticed; but, on the other hand, he doesn't want to be noticed too much—still, in the back of his mind, he has fears about his own masculinity. But that's diminishing, so men are looking for more interesting fragrances, as women did years ago."

How much does a woman's opinion influence a man's choice of scent? According to Ronald Lauder, vice president, marketing and sales, Estée Lauder, Inc., "The interesting thing about the success of Aramis was that it wasn't so much that a man was relating to his own fragrance, because many men cannot smell a fragrance on themselves, but that a woman was relating to it. Initially, 85 percent of the Aramis purchases were made by women."

How many fragrances should a man use? "I don't believe men are into a wardrobe of fragrances yet," said Paul Woolard, "the way women are. The average woman today probably has three fragrances. Men are using just one, but they're using it often."

"But," added Irwin Alfin, president of Alfin Fragrances, Inc., "men will have more than one option following the shave. Men are now beginning to understand how a fragrance is used. Many American men still think cologne is part of the shaving routine. It isn't. And was never intended to be. European men know that cologne is for the body, not for the face, especially when the face is so very tender after shaving."

"The way to use cologne," said Richard Barrie, Fabergé's president, chief operating officer, "is to splash it all over your body. A lot of men think they should put cologne on their face after shaving. But they shouldn't, because it burns."

BED/BATH ROOM

(Continued from page 245)

vised as a convenience, finding this way he can get up at night without really waking up). He has just finished creating a totally open house for a family of four. No doors on the bathrooms. Clear plastic appliances. And Plexiglas walls. One sees the advantage of no doors at once; that way, the children cannot lock themselves in, and the fire department will not have to be summoned.

But one sees the disadvantage as well. True, life is very informal these days, but where—in a Plexiglas house—does one go to hide? The modern efficiency bathroom is a dreadful place; no windows, no room, no space for a chaise longue or even a proper medicine cabinet. But at least a lock on the door provides time to read, or even to write, a novel. To sulk and make faces in the mirror. To examine the flesh creeping and sagging. Ah hah! No wonder so much exercise equipment shows up in the new Vanity Units. A bed/bath room demands that one be in top shape.

After doors and opaque walls have disappeared, the next step might be to include the neighbors. The backyard swimming pool will be replaced by a communal washing facility. More and more extravagant community centers might grow up. Perhaps modern technology is really making it possible for us to return to the camaraderie of ancient Rome. I remember being very impressed by the ruins of the collective toilet at Ephesus. Marble rows of adjoining thrones, each with an appropriate hole, lined the walls of a once spectacular room. A gymnasium and a bath were near by.

Just think of it! The energy saved. The community spirit created. My mother would probably still consider it a slum. ▽

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